

# MUSICAL AMERICA



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## ENTHUSIASM AT THE DAMROSCH CONCERT

**Sixth Beethoven Program Marks  
End of Orchestra's Successful Season**

**Popular Conductor Receives Wreaths and  
Musicians Play a Fanfare to Show Their  
Esteem—Plans for Next Season Include  
Tuesday Evening Concerts**

Carnegie Hall has seldom been the scene of such enthusiasm as marked the sixth of the series of Beethoven concerts and the closing concert of the current season of the New York Symphony Orchestra, under Walter Damrosch's direction, last Sunday afternoon.

A notable program had been arranged for this occasion and its performance was excellent from beginning to end. The program opened with the slow movement from the String Quartet in F, op. 135; then followed the Ninth Symphony with the finale, to Schiller's "Ode to Joy," and the Benedictus from the "Missa Solemnis" brought it to a close.

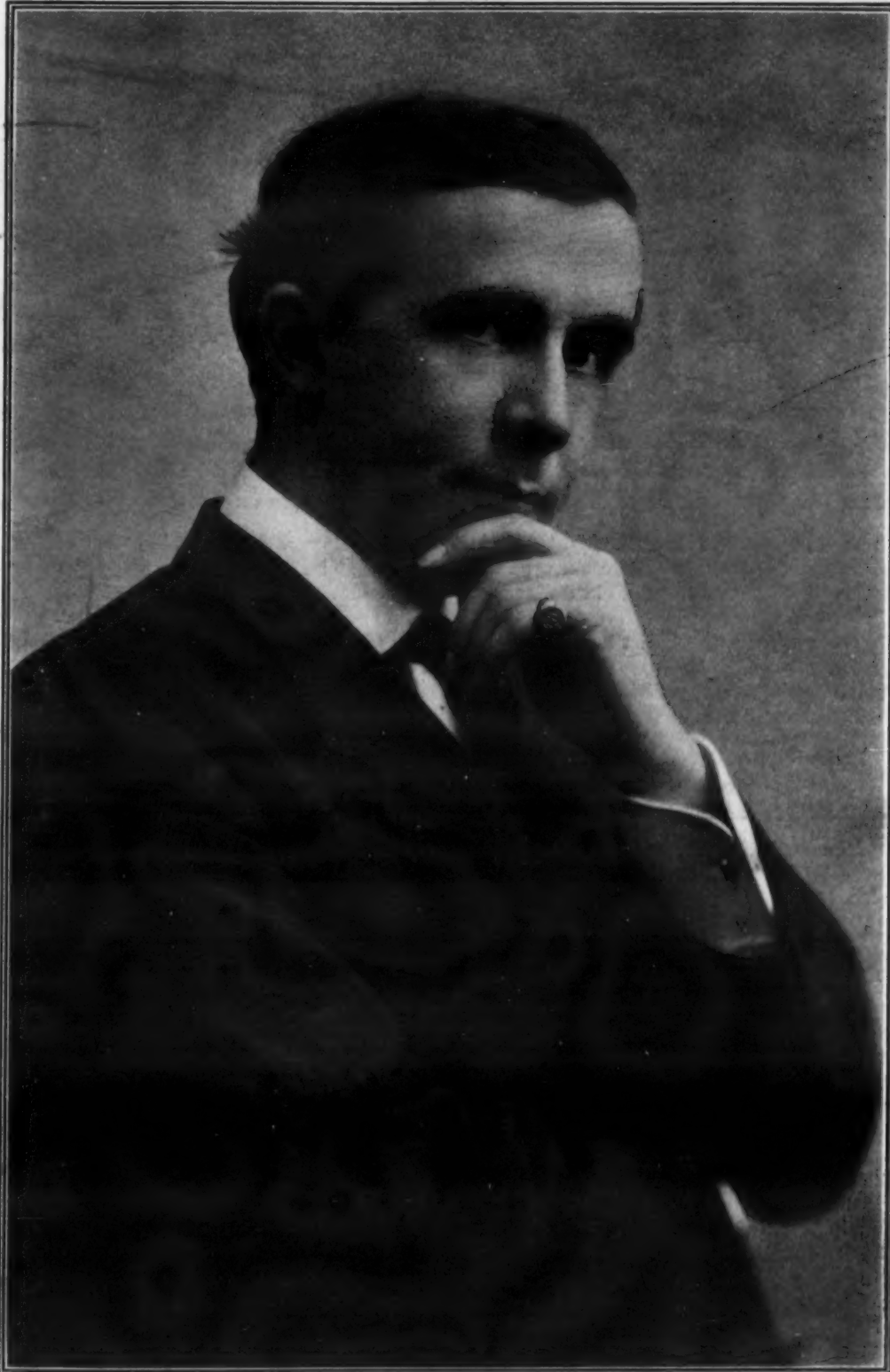
The soloists were Mme. Jomelli, soprano; Mary Lansing, mezzo-soprano; Reed Miller, tenor; Claude Cunningham, baritone, and David Mannes, violinist, and the chorus employed in the symphony and benedictus consisted of singers of the Oratorio Society of New York and the Mt. Vernon Musical Society, of which Alfred Hallam is director.

The audiences at all of these concerts have been large enough to almost completely fill Carnegie Hall, but on this occasion the auditorium was overflowing. It was not until after the performance of the Symphony that the listeners showed their appreciation of the efforts of Mr. Damrosch and his orchestra by long applause and by standing as the orchestra and conductor acknowledged their salvos. Wreaths were presented to Mr. Damrosch and he received also a fanfare from the musicians of the orchestra.

The performance of the Symphony itself was, perhaps, the most important thing that Mr. Damrosch has done this season. His reading of the work was careful, reverent and intelligent, and the orchestra played in a manner that gave evidence of the results of continued training.

The work of the quartet of singers was at all times satisfactory. Mme. Jomelli again proved herself to be an artist of high attainments and Mr. Miller again delighted the patrons of these concerts by his intelligent manner of singing and admirable vocal equipment. Miss Lansing and Mr. Cunningham also deserve credit for the excellence of their work.

The Symphony Society announces its plans in general for next season. The Saturday evening concerts will be changed to Tuesday evenings by the expressed preference of a great majority of subscribers. The dates of the series are November 10, 24; December 28; January 5; February 2; March 2, 16 and 30. The afternoon concerts will be given on Sunday, as usual, and while the total number will probably exceed the twenty of this year, the subscription courses have been mapped out for sixteen concerts, to which subscriptions may be made for the entire series of sixteen, or for the first eight. The Sunday concerts will open on November 1 and continue to March 7, omitting only three Sundays, December 20 and January 10 and 17, when the orchestra will be away on its annual Winter tour.



EDWIN EVANS

**This Young American Baritone, Who Is Recognized as One of the Foremost Artists on  
the Concert Stage, Was One of the Soloists in the Performance of Elgar's  
"King Olaf," Given by the People's Choral Union of New  
York, in Carnegie Hall, on Wednesday.**

### PAUR AIDS ORCHESTRA

**Turns Over \$2,000 of His Salary to Insure  
Its Future Existence**

PITTSBURG, April 6.—Emil Paur, conductor and director of the Pittsburgh Orchestra, has agreed to donate \$2,000 a year of his salary in an effort to insure the future existence of the orchestra. When he signed a new contract last year for three years, Mr. Paur received an advance in salary from \$10,000 to \$12,000. This season the deficit was just \$2,000 greater than last year.

At a meeting of the music committee of the Pittsburgh Art Society on Thursday night Mr. Paur announced that he would accept a reduction of salary for the three years and return to his old salary of \$10,000.

The music committee now believes that with the additional subscriptions that have been received, the orchestra will be continued.

### RUSSELL'S SEASON CLOSES

**San Carlo Singers Return to Boston en  
Route to Europe**

BOSTON, April 7.—After ending the season in Leroy, N. Y.; the San Carlo Opera Company arrived in Boston last night, en route to Europe.

Henry Russell, director of the company, now has taken up active duties as managing director of the Boston Opera House, which will be completed in the autumn of 1909. Mr. Russell soon will leave for Europe.

Alice Nielsen, Florencio Constantino, Victor Maurel and other artists of the San Carlo Company are now in Boston and will soon leave for a vacation abroad.

This evening Mr. Constantino and Mr. Caruso sat at tables within close range of each other at the Touraine, but neither seemed to be aware of the other's presence.

## SAMAROFF SOLOIST WITH THE KNEISELS

**Noted Chamber Music Organiza-  
tion Gives Fifth New  
York Concert**

**Novelty by Promising Italian Composer  
Opens the Program—American Pianist  
Distinguishes Herself in Quintet by César  
Franck—Audience Smaller Than Usual.**

The Kneisel Quartet continued its New York series of concerts on Tuesday evening, in Mendelssohn Hall, with Olga Samaroff, the distinguished American pianist, as soloist. The audience was not as large as usual, but it gave evidence of deriving the customary degree of pleasure from this popular organization's program.

While the playing of the program throughout was on the high level to be expected of the Kneisels the quintet in F minor by César Franck must be singled out as the most enjoyable feature of the evening. This was due in great measure to the admirable playing of Mme. Samaroff, who brought out the inherent beauties of the piano part with telling effect. Without at any time stepping out of the frame of the ensemble by giving her instrument undue prominence, she played with an eloquence of tone quality and expression and a temperamental warmth that made her share of the performance an individual artistic triumph. The quartet's finely effective cooperation with her resulted in one of the most illuminative and satisfying performances of the Franck work that the New York public has yet heard.

In opening the program a novelty was introduced in the form of a quartet, op. 12, by Roffredo Caetani, a young Italian composer of aristocratic lineage, who was originally introduced to the local public through a symphonic prelude in E flat, played by the Philharmonic Society, under Walter Damrosch, six years ago. The quartet, essentially modern in conception and construction and containing much attractive melodic material, made a much better impression than the composer's earlier work already mentioned. Caetani has long been known as one of the most ardent champions of Wagner in Italy, but the new work reveals few traces of the influence of the Bayreuth master. The closing number was Haydn's Quartet in G Major, op. 76, No. 1.

### NOTED ARTISTS PERFORM

**Jan Sicksz, May Mukle and Olive Fremstad Give Program in Kimball Studio**

Jan Sicksz, the young Dutch pianist, May Mukle, the English 'cellist, and Mme. Olive Fremstad, of the Metropolitan Opera Company, presented a program of chamber music at the studio of Alonzo Kimball, the artist, in the Colonial Studio Building, No. 39 West Sixty-seventh Street, New York, on the evening of April 2. Brahms's Sonata, for violin and 'cello, played by Miss Mukle and Mr. Sicksz; a group of songs by Mme. Fremstad, and Beethoven's Sonata, for piano and 'cello, were the offerings, and those who were privileged to attend the recital voted it a complete artistic success.

A. Rosenstein was the accompanist. Mr. Sicksz sails this week for Europe, having completed a most successful concert tour of the country.



## "We Are in Perfect Harmony," Say Hammerstein Singers



CHARLES DALMORES, LUISA TETRAZZINI, OSCAR HAMMERSTEIN AND MARY GARDEN

From a Photograph Taken on the Pier of the Kaiser Wilhelm II as the Manhattan Opera Principals Were on Their Way to Europe

The persistent rumor that Mary Garden and Luisa Tetrazzini were at loggerheads—induced by mutual jealousy of each other's success at the Manhattan Opera House—was pretty well dissipated when they sailed away together last week seemingly in a most peaceful state of feeling toward one another.

It only remained for a wireless telegram to the New York *World* to show the utter untruthfulness of there having been a falling out between Mr. Hammerstein's singers. This mes-

sage was duly received last Sunday. It read: "Our differences consist only in our separate views as to the value or fate of the old Italian and new French operas.

"Otherwise we are in perfect harmony, even now being both deadly ill.

"Hammerstein, though oblivious to the world just now, testifies to this.

GARDEN.  
TETRAZZINI.  
HAMMERSTEIN."

One statement made not long ago was to the effect that Mme. Tetrazzini and Miss Garden had assiduously avoided one another and had never met. The author of this apparently knows not of the meeting of the joy-radiating Italian diva and Miss Garden in the Manhattan Opera House corridor the day after the former had made so great a hit in "Traviata," when Mme. Tetrazzini flung her arms about Miss Garden and thanked her for her glove-splitting applause of the evening before.

### CONRIED'S COMPANY IN CHICAGO

One Week of Opera to Be Given, Beginning April 20

CHICAGO, April 6.—The Metropolitan Grand Opera Company, under Heinrich Conried's direction, will give Chicago one week of opera, opening April 20. Nine operas and eight performances are promised. The week will open with "La Bohème," Miss Farrar as *Mimi*; Bonci as *Rodolfo* and Mr. Scotti as *Marcello*. Tuesday evening "Il Trovatore" will be the offering, with Mme. Eames as *Leonora* and Caruso as *Manrico*. Wednesday afternoon "Faust" will be sung, Miss Farrar being the *Marguerite*; Jacoby, *Siebel*; Mr. Martin, the *Faust*, and Plançon singing *Mephisto*. "Die Walküre" will be given Wednesday evening, with Mme. Burckhard as *Brunnhilde*; Mr. Burgstaller, *Siegmond*; Mr. Goritz, *Wotan*; Mme. Homer, *Fricka* and Mme. Morena, *Sieglinde*. Thursday evening is promised the double bill of "Cavalleria Rusticana" and "I Pagliacci." Friday evening Miss Farrar will be heard in "Mignon"; Miss Abbott, Bonci and Plançon will also sing. Saturday afternoon "Iris" will be the opera presented, Mme. Eames and Caruso singing, and Saturday evening "Tris-

tan und Isolde," with Mme. Fremstad as *Isolde* and Burgstaller as *Tristan*. The conductors are to be Mr. Hertz, Mr. Ferrari and Mr. Bovy. C. W. B.

### Gadski Entertained in Baltimore

BALTIMORE, April 6.—Mme. Johanna Gadski appeared at the Lyric Tuesday evening. Her program embraced classical songs by Franz, Schumann and Schubert; songs by French and American composers and modern German songs. She received a cordial reception and repeated several numbers of the program. After the recital a dinner was given by Mr. and Mrs. Ernest Knabe, Jr., at their residence on Park Avenue in honor of Mme. Gadski and her husband, Mr. Tauscher. W. J. R.

Fitzhugh Coyle Goldsborough, violinist, has been recently heard at the Monday Morning Club, Washington, D. C., and also at "Friendship," the suburban home of John R. McLean, where a company of social and diplomatic people were invited by Mrs. Horatio Slater. On this latter occasion Mr. Goldsborough gave one of his own compositions, "Scene Orientale," which is thoroughly artistic.

### HEINROTH'S WAGNER LECTURE

Pittsburg's City Organist Gives Interesting Exposition of "Die Meistersinger"

PITTSBURG, April 6.—Charles Heinroth, city organist, at Carnegie Music Hall lectured Saturday night on Wagner's "Die Meistersinger," which was unquestionably one of the best subjects of the free organ recitals ever given in that edifice. It was the 885th recital, and an unusually large audience was present. He gave a full verbal description of the Wagner opera and played some of the best music, including *Walter's* prize song.

Mr. Heinroth in his piano and organ work showed the finished execution for which he is noted and particularly in the concluding number, *Walter's* prize song.

Mr. Heinroth yesterday formally took charge of the choir of the Third Presbyterian Church, assuming his duties there as director and organist in addition to those as city organist. E. C. S.

The Russian soprano, Kruseniska, had the principal part in the recent production of "Madama Butterfly" in Lisbon.

## FINAL HEARING OF DE PACHMANN'S ART

Celebrated Pianist's Farewell to New York Before Large Audience

Vladimir de Pachmann made his farewell appearance in recital in New York last Saturday afternoon before a large audience in Carnegie Hall. It is sincerely to be hoped that the circumstances which often make the term "farewell," in the case of concert appearances, a misnomer, will work similarly in Mr. de Pachmann's case, and that future seasons may again mark his presence here.

His program on this occasion consisted of Beethoven's Sonata, op. 53, in C Major; Chopin's Fantasia, op. 49, in G Minor; Impromptu, op. 36, in F Sharp; Etude, op. 25, No. 6, in G Sharp Minor; Mazurka, op. 50, No. 2, in A Flat; Troisième Scherzo, op. 39, in C Sharp; the Weber-Henselt "Rondo Brilliant," op. 62, in E Flat; Schubert's "Moment Musical," op. 94, No. 3, in F Minor; Mendelssohn's "Song Without Words," op. 62, in G Major; Schumann's "Romanze," op. 32, in D Minor, and the Verdi-Liszt "Rigoletto" Fantasia.

While Mr. de Pachmann was in his usual unconventional and extremely happy mood, he appeared to be more reserved and seemed intent upon making his last appearance here one to be remembered. In this respect he succeeded notably. Especially delightful were his Chopin numbers, in the presentation of which he displayed all the delicacy of touch, the beauty of phrasing and poetry of expression that place him among the world's greatest virtuosi. It was in every way a performance that no piano teacher or student could afford to miss, for Mr. de Pachmann is a past master in the art of expressing melody. Few performers before the public today have a talent equal to his in the matter of producing tonal contrasts. The shades of his pianissimos and the apparently effortless manner in which he surmounts technical difficulties combine to make his work not only instructive but entertaining.

At the close of the recital there was the customary rush forward of auditors to gather about the apron of the stage and the pianist was obliged to return to his instrument six or seven times before the reluctant hearers would let him make his final bow.

### TO SING FOR PRESIDENT

Brooklyn Arion Will Carry Letters from Washington on Its Trip Abroad

The Brooklyn Arion Singing Society is to sing before President Roosevelt before starting on its European tour. The President is a personal friend of several of the members.

The directors of the society will carry letters from the President to representatives of the Government bespeaking their good offices in the service of the undertaking.

The Kaiser is much interested in the club's proposed visit to Berlin and has already arranged for a performance in his presence.

### Carreno to Return in 1909

Teresa Carreno, whose tour now drawing to a close has been one of the most successful in recent years, has signed a contract with the John Church Company to return to America the season after next for another extended tournee. Mme. Carreno will arrive early in November, 1909, and her itinerary will take her to all parts of the United States and Canada.

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## INTEREST CENTERS IN BIG FESTIVAL

**Concert Managers Avoid Cincinnati  
During Weeks Preceding  
the Biennial**

CINCINNATI, April 6.—For the remainder of the season the interest of Cincinnati music-lovers will, of course, center in the Eighteenth Biennial May Festival, and on this account concert managers are avoiding Cincinnati in making their bookings.

On last Thursday evening, Jan Kubelik gave a recital in Music Hall. On Thursday afternoon, April 9, a joint recital will be given in the Grand Opera House by Fritz Kreisler and Josef Hofmann. The coming of these distinguished artists should draw a large audience, and, although they both appeared here at the Symphony concerts this season, they, of course, have many admirers in Cincinnati, who will wish to hear them again.

Another affair given on Thursday evening was the third concert of the Conservatory String Orchestra, in the Conservatory Concert Hall, under the direction of Signor Tirindelli. The programs included the Concerto in F Minor, for piano and orchestra (J. S. Bach), Cosby Dansby; Melodie (Moszkowski), Berceuse (Grieg), Liette Novella (Tirindelli), Conservatory Orchestra; Concerto in G Minor, op. 26, for violin and orchestra (Max Bruch), Mary Dennison Gailley; prelude, from "King Manfred" (Reinecke), Guitarre (Lalo), Chaconne (Durand), "Meditation" from "Thais" (Massenet), Conservatory Orchestra; Concertstück in F Minor, op. 79, for piano and orchestra (C. M. von Weber), Grace Portune.

Another Students' String Orchestra concert was given by the pupils of Emil Wiegand, in Greenwood Hall, Tuesday evening, and on the same evening the College of Music String Quartet presented an interesting program at the Odeon.

During the coming week an evening of operatic scenes in costume will be given at the Odeon by the advanced pupils of Signor Mattioli.

It is just announced that Adolf Hahn, the well-known violinist and director, has been appointed choirmaster of Christ Church, to succeed Louis Ehr Gott, who retires from the position on May 1.

Dorothy Cohn, who is giving a series of morning musicales in Avondale, presented Signor Tirindelli and Chalmers Clifton on Wednesday morning of last week. Signor Tirindelli and Mr. Clifton have given numerous recitals this season throughout the Central States and the South, and their many admirers in Cincinnati showed their appreciation of this opportunity to hear them by filling the auditorium to its capacity.

Preparations for the coming May Festival are now actively under way. The temporary office of the Festival Association was opened several days ago at the store of the John Church Company, and already the advanced orders for season tickets are being received in every mail and from almost every State in the Union. The programs announced for the festival concerts have brought forth much favorable comment, as might be expected, for it is conceded that no such ambitious programs have ever been attempted by any choral organization in this country.

Mr. Van der Stucken is still working with his characteristic vim and energy, and giving his personal attention to every rehearsal and to the various details of preparing the programs. He averages at least a rehearsal a day with the various bodies which will take part in the performances, and this work will continue until the festival week.

As usual, festival week will be marked by many brilliant social events, and, if one may judge from the advance orders being received and the great interest taken in the festival by the various business firms and representative clubs of Cincinnati and vicinity, the affair will be quite as successful from a business standpoint as it will be artistically. F. E. E.

### Rosa Olitzka Married

Rosa Olitzka, prima donna contralto, of the San Carlo Grand Opera Company, was married on Thursday of last week to Boris J. Sinai, of Chicago, an official of one of the leading insurance companies in the country. After a short stay in Atlantic City Mr. and Mrs. Sinai will make an extended tour of Europe.

Arthur Nikisch has been conducting concerts of the London Symphony Orchestra, both in London and Birmingham.

## AMERICAN STUDENTS IN BERLIN HAVE SUNDAY REUNIONS



AMERICAN MUSIC STUDENTS IN BERLIN GROUPED FOR FLASHLIGHT PICTURE

Mrs. McDunnough, the Matron of the American Church in Berlin, Keeps "Open House" on Sunday Evenings for Young Americans Studying in the German Capital

BERLIN, March 31.—During Mathilde Marchesi's recent visit here her old friend and former pupil, Etelka Gerster-Gardini, arranged a musicale in honor of the celebrated Paris teacher of singing. The program was provided by pupils of Frau Gerster who, most of them, are now on the professional stage. Conspicuous among them were Julia Culp, the popular *lieder* singer; Eva Lessmann, daughter of the well-known critic,

The delay in the erection of the proposed new opera house seems to be due to the fact that the Kaiser has decided that he cannot afford to bear the entire cost himself and would like the city of Berlin to cooperate with him. It is hinted, however, that the city would prefer to assume entire responsibility and control to merely contributing to the necessary outlay without having any voice in the management. The present opera

soprano of Boston, also gave a recital last week in the Klindworth-Scharwenka Saal, which was the occasion of her Berlin debut.

Elyda Russell, the Australian singer, who has gained popularity this season in Germany and Austria, will be in America next year.

Edgar Stillman Kelly, the American composer, who has a large clientèle of German and American pupils here, has recently completed a new string quartet, which has been published by Albert Stahl. J. M.



THE ROYAL OPERA HOUSE, BERLIN

The Kaiser Intends to Use This Building for Concerts and Special Performances When a New Temple of Opera Is Built to Meet Present-Day Demands

Dr. Otto Lessmann; Dora Moran, Frau Goethe, Frau Diana and Rose Schoveling, of Brooklyn, N. Y. Miss Schoveling, who is soon to give a debut recital here, was warmly complimented by Mme. Marchesi, who seemed to be much impressed by the possibilities of her voice and talent.

Among the pleasantest features in the lives of many of the American music students here are the Sunday evening receptions given by Mrs. McDunnough, the matron of the American church, in her apartments. These gatherings bring together many of the more talented students and afford them a little of the home atmosphere of which they would otherwise feel the lack. Mrs. McDunnough does all in her power to supply the connecting link with the home country and her efforts are heartily appreciated.

house has been an eyesore to the Kaiser ever since the elaborate system of fire-escapes was attached to its walls, and he proposes, when a new structure is erected, to restore the old building to its original appearance and use it for symphony concerts and special gala performances.

Young American artists continue to play a conspicuous rôle in the music life of the German capital. Joseph Meredith Rosencrantz, of San Francisco, gave a violin recital in Mozart Saal last month before a large audience, in which there was a goodly sprinkling of Americans, and Dorothy Pasmore, of the Pasmore Trio, played at the memorial services in the Emperor William Memorial Church in honor of the monarch for whom the edifice is named. Miss Pasmore is also a San Franciscan. Aubi Pearle-Meyer, a lyric

## MARY GARDEN TO BE THE PARIS OPERA "SALOME"

"Electra" to Be Produced Next Winter by  
Messager & Broussan After  
Berlin Première

PARIS, March 31.—During his recent visit here Richard Strauss found time, besides personally conducting at the Colonne Concerts a program consisting entirely of his own compositions, to pay a formal visit to MM. Messager & Broussan, directors of the National Opéra. During the interview it was definitely arranged that "Salomé" should be given at the Opéra, in French, at an early date.

When the work was produced here last season, at the Théâtre du Châtelet, by a company especially engaged, it was sung in German, Emmy Destinn, of the Berlin Royal Opera, and Olive Fremstad, of the Metropolitan, being the exponents of the name part. In the forthcoming production at the Opéra the *Salomé* will be Mary Garden, of the Manhattan, who will first "try out" her impersonation of the part in the production to be given this Spring at the Théâtre de la Monnaie, Brussels.

The directors of the Opéra also arranged with Mr. Strauss for the exclusive rights to produce his new work "Electra" in Paris next Winter after its première in Berlin. H. L.

## ART SOCIETY MANAGEMENT

Mrs. George H. Wilson Takes Place Left  
Vacant by Her Husband's Death

PITTSBURG, April 6.—Mrs. George H. Wilson, widow of the manager of the Pittsburg Art Society and Carnegie Music Hall, has been named as temporary manager in her husband's stead, and it is understood that at the coming election she will be named as permanent manager, taking the \$1,500 position which her husband held until his death recently.

The naming of Mrs. Wilson for this position causes great satisfaction among the music and art patrons of Pittsburg. She formerly was Kate De Normandie, of Kingston, Mass., and Boston. She and Mr. Wilson were married when he was a music critic there years ago.

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## AMERICAN GIRL'S COMPOSITIONS RECEIVE HEARING

**Harriet Ware's Songs, Presented by David Bispham, John Barnes Wells and Mrs. Mary Hissem de Moss, Display Genius of a High Order.**

The talents of Harriet Ware received both a test and a tribute last Saturday evening when, in the Plaza ballroom, several hundreds of her friends and admirers gathered to hear a program compiled for the most part from her song compositions.

This concert was arranged by a group of men and women who believe in the genuineness of her gift for musical composition and who wish to encourage her in devoting a greater part of her time and energy to creative work.

Miss Ware's published songs have already attracted no little attention, several of them having found places in the repertoire of concert singers of the better class. Saturday evening's program presented these, together with four or five manuscript items. Among the latter, "The Boat Song" is sure to find instant favor with lyric singers. It has the beauty and mystery of a Summer's day dream, so charmingly told in Montrose J. Moses's verses, which comprise its text. It was sung with exquisite tone and fine appreciation of its poetic atmosphere by John Barnes Wells, and the audience insisted upon its repetition. Another little song presented by Mr. Wells which has the elements of sound popularity is "Rose Moral," written to verses of Sidney Lanier. "To Lucasta," with the familiar lines of Sir Richard Lovelace, is cast in more heroic mold and is a stirring song of the robust type. Mr. Wells also sang "The Song of the Fay" and "The Cross," both to text by Edwin Markham, which are among Miss Ware's best-known published songs. "The Cross" is dedicated to Mr. Wells, and he sang it with an authority which entirely justified the dedication.

David Bispham's authoritative elocution was effectively employed in three of Miss Ware's manuscript works: "Forgotten Land," an allegorical idyl from Mr. Markham's pen; "Love's Vigil," another song that sprung from Mr. Markham's luminous text, and "Princess of the Morning," a monologue recitation to piano accompaniment, the text by Joseph I. C. Clarke. He also sang Miss Ware's published song, "Moonlight." "The Forgotten Land" and "Love's Vigil" will doubtless find ready acceptance by baritones, as they are distinctly men's songs, and are both beautiful and dignified. The latter is dedicated to Mr. Bispham, who sang it with great fervor.

Mrs. Mary Hissem de Moss sang with appro-



HARRIET WARE

Her Song Compositions Were Presented in New York Last Saturday

priate spirit "Joy of the Morning" and the waltz song, "Sunlight," both well known as among Miss Ware's most successful published songs. They form a grateful addition to the list of good concert songs available to lyric soprano voices.

Another highly interesting offering in this concert was a tone poem for piano entitled "The Sea Shell," which Miss Ware played charmingly. The inspiration of this composition is evidently Mr. Markham's beautiful lines, which he has dedicated to Miss Ware.

Miss Ware merits the grateful thanks of her countrymen for utilizing such fine verses for her song texts. While one hears much hue and cry about the poverty of good English songs, and many of our native composers turn continuously to German verse, thereby adding to a *lieder* literature already most abundant, Miss Ware

hears the music in such poems of big thought as those of Mr. Markham and other authors who express themselves in the English tongue. To have written ten songs of such even excellence as those presented in the concert under consideration, all to poems which one may sing or listen to without shame for either sentiment or literary merit, is an achievement which should give Miss Ware an enduring place among contemporary song writers. But there is every indication that she will yet do larger and better things toward the enrichment of American music.

At the Plaza concert, besides the singers above mentioned, Hans Kronold played beautifully two groups of solos for 'cello. Miss Ware played all the accompaniments of her own songs from memory and with commendable pliability to the singers' efforts.

## REGULAR SEASON AT METROPOLITAN ENDS

**Caruso Sings in "Il Trovatore" at Popular Prices—Bonci's "Don Ottavio"**

The regular season at the Metropolitan Opera House and the last under the direction of Heinrich Conried came to a brilliant close on Saturday night with a performance of "Il Trovatore," in which Enrico Caruso made his first appearance in recent years at a popular-price performance. The house was packed in every available nook and corner and the spirit of enthusiasm was at high pitch all through the evening. It culminated at the close of the third act, when Caruso, as *Manrico*, after finishing his "Di quella pira," was presented with a gigantic wreath, larger than himself. Bowing his acknowledgments did not appease the public's desire to hear the aria over again, and there was nothing for it but to have the orchestra return to their places and give a repetition.

The *Leonora* was Rita Le Fonia, who strengthened the good impression she had made in this rôle the night she was unexpectedly called upon to substitute for Mme. Eames. Her voice was fresh and pure, she sang her music deftly and acted with spirit. Louise Homer as *Azucena* was again one of the brightest stars of the performance. In the afternoon "Tannhäuser" was sung in a way that gave great satisfaction to a large audience. Berta Morena as *Elizabeth* and Olive Fremstad as *Venus* were the outstanding impersonations in the cast.

The Friday "Don Giovanni" was in some respects less satisfactory than some of the previous performances, though the cast was strengthened by Mr. Blass's appearance as *Leporello*. Mme. Eames was the *Donna Anna*, Geraldine Farrar a *Zerlina* attractive to eye and ear, and Miss Le Fonia a capable *Donna Elvira*. Mr. Bonci again sang with the charm and polish which have made his *Don Ottavio* one of the most noteworthy achievements on the New York operatic stage this season. Gustav Mahler conducted.

On Wednesday in the third performance of "Fidelio" Mme. Morena returned to the title part, and on Thursday a large audience applauded Miss Farrar in "La Traviata" and squirmed at *Alfredo* Caruso's careless intonation.

The house will be reopened next week for a special "Ring" cycle.

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### Edith de Lis in Milan

To the Editor of MUSICAL AMERICA:

The issue of your paper of March 14 has just been received by me, and I was delightfully surprised to see my photograph and a fine notice about my Milan début. How very kind and encouraging you always are to American artists!

In case it may be of interest, I am glad to state that I have just signed a splendid contract for the "grand season" at the Lyrico Theatre, in Milan, when I will sing *Mimi* ("Bohème"), *Eva* ("Die Meistersinger") and the title rôle in "Tess," a new opera by Frederick d'Erlanger. I always read MUSICAL AMERICA with the greatest interest, especially the notes about the opera season in New York. Sincerely,

EDITH DE LIS.

Grand Hotel Continental, Milan, Italy, March 24, 1908.

### Baltimore Recital Club Season

BALTIMORE, April 6.—The Recital Club, composed mainly of teachers and students of the Peabody Conservatory, has had one of the most interesting seasons in its history. Mrs. Isabel L. Dobbins, president of the club, was its organizer. Recitals have been given by Maud Randolph, Marion Rous, Ethel Abbott, Barrington Branch and Gordon Thayer, pianists; Louise Randolph, George T. M. Gibson, Alan Houghton and C. Bertram Peacock, vocalists; Mrs. Howard Brockway, Mrs. Theodore G. Ahrens and Mrs. Marshall Winchester, violinists. Velma Tyson Rawls, pianist, will give a recital this month.

W. J. R.

### Mrs. Turner Maley to Sing Abroad

Florence Turner Maley, soprano, assisted by her talented pupil, Faith Thompson, gave a successful musicale on Friday of last week at the residence of Mr. and Mrs. John Thompson in Riverside Drive. There was a large and fashionable audience present. Mrs. Turner Maley

sailed on the *Oceanic* for London on Tuesday, where she is to sing during the season, and she intends to do some studying in Paris before her return.

### Mr. Phillips Recovers from Accident

BALTIMORE, April 6.—Harold D. Phillips, who broke his arm last month, has resumed his teaching at the Peabody Conservatory and his duties as choirmaster and organist of St. Peter's Episcopal Church. W. J. R.

### Charles Forster's Death

Charles Forster, a member of the German Liederkrantz, as well as of many other prominent organizations, died at the age of forty-eight years in the German Hospital on Friday, April 3. He was a practising lawyer.

### An Appreciative Conductor

MR. JOHN C. FREUND:

Enclosed find my check for subscription for the coming season. Please send me your paper regularly during the Summer, from May, to my home, Frankfort-on-Main, and oblige, Yours very truly,

ALFRED HERTZ.

Hotel Astor, New York, April 5, 1908.

[Mr. Alfred Hertz, the eminent conductor of the Metropolitan Opera House, has always been a kind and appreciative friend of MUSICAL AMERICA. He was one of the first to recognize it, when the paper started over two years ago.—Editor MUSICAL AMERICA.]

Marguerite Melville, the American pianist, gave a recital in the Sing-Akademie, Berlin, a fortnight ago.

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## MORE GRAND OPERA FOR NEW YORK THIS SEASON

### Italian Company to Give Six Productions at Academy of Music

New York's season of grand opera has not, by any means, come to an end as yet. With the closing of one of the up-town temples of grand opera, and the practical ending of the season at the other, comes the announcement that at the Academy of Music on Monday, April 13, the Italian Grand Opera Company, under the direction of Ivan Abramson, which has successfully toured the Western cities and established a record run of ten weeks in Chicago, will present six of the most popular Italian grand operas for one week.

The repertoire will consist of "Rigoletto," "Il Trovatore," "Faust," "Lucia di Lammermoor," "Aida" and "La Traviata." Among the principals will be Mmes. Jennie Norelli, Virginia Novelli, Georgiana Strauss, Virginia Colombati, Maddalena Bossi and Signori Domenico Russo, Luigi Samoilov, Cesare Alessandrini, Eugenio Zara, Eugenio Bozzano. Maestro Agelini Fornari will conduct.

Director Abramson availed himself of the open time which the managers of the Academy of Music offered to bring his organization into their playhouse for the week beginning Monday, April 13, because he was convinced that this short season will clearly show him to what extent his offering of grand opera at popular prices will be patronized.

The management announced this week that negotiations are under way whereby the company will appear at a Broadway theatre for twenty weeks every season, presenting opera at popular prices. It is also proposed to start a school of opera in conjunction with the theatre, and of this Domenico Russo will be the leading instructor.

The Italian Grand Opera Company has a repertoire of twenty-four operas, and it is this variety of productions which made their record run of ten weeks in Chicago possible and which caused the organization to become such favorites with the Chicago public.

Jennie Norelli, the prima donna, a lyric soprano of exceptionally high range, is one of the most beautiful women on the operatic stage today. She sang for several seasons at Covent Garden, London, where the critics referred to her as "the nightingale of the North" and "the second Jennie Lind." After winning honors in London, she was engaged by Henry W. Savage for the Castle Square Opera Company. Her success with this organization led to her engagement by Conried with the Metropolitan Opera Company, New York. Her first New York appearance was in "Rigoletto," with Caruso and Scotti, and her triumph was complete, although she appeared without a single rehearsal.

Domenico Russo, the leading tenor, has been



JENNIE NORELLI  
Prima Donna of the Italian Grand Opera Company

for years a favorite on the Pacific Coast, where, at the Tivoli, in San Francisco, he sang for two seasons the leading tenor rôles with Tetrassini.

He not only possesses a splendid voice, but also is noted as a dramatic actor. He is an athlete and an enthusiastic fencer and amateur pugilist.

### CHICAGO BENEFIT CONCERT

#### Central Church Choir Sings Under Daniel Protheroe's Direction

CHICAGO, April 6.—Through the influence of Daniel Protheroe, the conductor, and the permission of Dr. Frank W. Gunsaulus, the Central Church Choir and quartet tendered a benefit concert in aid of the South Chicago Welsh Church at Odd Fellows' Temple, March 21, which proved a great success financially and artistically.

The assisting artists were Carolyn Conley, reader, and Max F. Fischel, violinist. Of the choir it can be truthfully said that seldom is such a full, rich, sonorous body of voices to be met with, particularly in an organization devoted entirely to church work. Sullivan's "Lost Chord" and Randegger's "Praise the Lord" were especially well rendered.

The quartet, consisting of Mrs. Anna B. Northup, Mrs. Emma B. Hodge, Calvin Cox and

George Jott, was never heard to better advantage, and particularly in the second group, "Mighty Lak' a Rose," Nevin, and "My Lady Chlo," Clough Lighter, disclosed a balance, blending and tonal purity which was truly beautiful.

C. W. B.

#### Kubelik's Farewell Next Sunday

On Sunday evening Jan Kubelik will bid farewell to New York for three years in a concert at the Hippodrome, when he will have the assistance of the New York Symphony Orchestra, under Walter Damrosch. Mr. Kubelik's program numbers will be Mozart's Concerto in D Major, Wieniawski's "Faust Fantasie," Paganini's "Moises" and Bazzini's "La Ronde des Lutins." The orchestra will contribute Smetana's symphonic poem "Ultava," Massenet's intermezzo "Under the Trees" and the march movement from Raff's "Leonore" Symphony.

Berthé Roy, the gifted French pianist, will play a Saint-Saëns number.

### DUFAULT IN ORATORIO

#### Tenor Sings in Fine Performance Under Homer Norris's Direction

Under the direction of Homer Norris, organist and choirmaster, the combined choirs of St. George's Church, Stuyvesant Square, New York, assisted by the Russian Symphony Orchestra, gave a special musical service last Sunday evening, when Dubois's "The Seven Last Words of Christ" was sung in a most impressive manner. The soloists were Myra Armstrong, mezzo-soprano; Paul Dufault, tenor; H. T. Burleigh, baritone; Raymond Nold, organist.

Mr. Dufault especially distinguished himself by the expressiveness and artistic *finesse* of his singing, which was one of the principal features of the whole service.

The excellent choral work reflected the utmost credit upon Mr. Norris. The church was crowded to the doors.

## CHICAGO HEARS THE FAMILY SYMPHONY

### Strauss's Work Played at Concert of the Theodore Thomas Orchestra

CHICAGO, April 6.—Wilhelm Middleschulte, the organist of the Theodore Thomas Orchestra, was the soloist of the current concert, selecting for exploitation the ancient and honorable concerto of Handel in F Major. He is a musician of splendid attainments and did justice to the work, even to supplying the original cadenza, too frequently eliminated. The brilliant finale of Guilman's Concerto was given as an encore.

Director Stock supplied the last word, in Richard Strauss's "Symphonia Domestica," which was presented for the first time in the West. It is open to question whether this controversial composer has added much to his reputation in this strange diary of a day's doings in the life of a musician.

The performance of the difficult and involved work was highly creditable as far as the orchestra was concerned, and the instrumental effects had kaleidoscopic coloring that dazzled and amazed, but seldom satisfied the desire for real music, which needs no explanation in its appeal to the senses.

C. E. N.

### SHANNA CUMMING JOINS EMIL HOFMANN IN RECITAL

#### Newark Audience Applauds Well-Known Soprano and Baritone in Varied Song Program

NEWARK, N. J., April 9.—Local music-lovers demonstrated their appreciation of the opportunity to hear two such artists as Shanna Cumming, the New York soprano, and Emil Hofmann, the Newark baritone, in a joint song recital by turning out in large numbers last night. The audience was singularly responsive, rewarding the singers with frequent and prolonged bursts of applause.

Mrs. Cumming has never appeared to better advantage in this city than on this occasion. Her selections covered a wide range and to their interpretation she brought a beauty of voice and charm of style that lent to each an individual fascination. Her opening number was the aria "Quel farfaletta" from Handel's "Partenope," which served to reveal her extraordinary command of florid vocalism. Her other numbers were arias from Mozart's "Magic Flute" and Spohr's "Faust," Bizet's "Vieille Chanson," Tchaikowsky's "War ich nicht," Foote's "I'm Wearin' Awa', Jean," Van der Stucken's "Oh, Come with Me," Klein's "My Lovely Beloved" and Parker's "The Lark Now Leaves Her Wat'ry Nest," all of which were marked by refinement of phrasing and keen insight into the meaning and mood.

Mr. Hofmann lived up to the highest expectations of his hearers by his admirable singing of a widely diversified list of songs, which included Giordani's "Caro mio ben," Reynaldo Hahn's "L'Heure exquise," "Dio possente" from Gounod's "Faust," the "Kashmiri" song from Amy Woodforde-Finden's "Garden of Kama," Frederic Baumann's "Gallant Knight" and songs by Robert Franz and Hugo Wolf. Mr. Hofmann sang with all the richness of voice, sincerity of feeling and breadth of conception which invariably distinguish his work.

The People's Choral Union, of New York, Frank Damrosch conducting, gave Sir Edward Elgar's "King Olaf" at Carnegie Hall, on Wednesday, with Beatrice Fine, soprano; Daniel Beddoe, tenor, and Edwin Evans, baritone, as soloists. The performance will be reviewed in next week's issue of MUSICAL AMERICA.

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## NEW POST FOR LESCHETIZKY PUPIL

## Agnes Hope Pillsbury Joins Faculty of Bush Temple Conservatory in Chicago

CHICAGO, April 6.—The Bush Temple Conservatory of Music and Dramatic Art has announced the engagement of Agnes Hope Pillsbury as teacher. She has been a pupil for the last four years of Theodor Leschetizky, and prizes this testimonial given to her by that master:

"The undersigned confirms that Agnes Hope Pillsbury has studied with me for a long time with much success. Her musical gift, bound together with noble, earnest endeavor, has contributed much toward her development in a practical, as also in a theoretical, direction, so that she, as a pianist, and most especially as a teacher, is enabled to work with success."

"THEODOR LESCHETIZKY."

Those who have sought for words of commendation from Leschetizky will appreciate the value of Miss Pillsbury's testimonial. During the short time since this young artist has returned from Europe, she has won hearty praise for her excellent playing, and has made unusual strides in the building of a class of piano students, so that the Bush Temple Conservatory is to be congratulated upon securing her services.

C. W. B.



AGNES HOPE PILLSBURY

Gifted Pupil of Leschetizky—She Has Joined the Faculty of a Chicago School of Music

## MISS RICKER IN CONCERT

## Boston Contralto Heard to Good Advantage in Athol, Mass.

BOSTON, April 6.—Katherine Ricker, the Boston contralto, took part in a most successful concert given in Athol, Mass., last week. Her numbers included Buck's "Lullaby of the Virgin," Stanford's "Battle Hymn," Richardson's "I Think of Thee," Soderborg's "Little Bird in the Linden Tree," and Ronald's "The Rosy Morn." Miss Ricker was warmly applauded and sang as encore numbers "Oh, Rest in the Lord" from "The Messiah," and Chaminade's "Silver Ring." Her rich contralto voice was heard to excellent advantage and the audience was most enthusiastic.

Miss Ricker is scheduled to sing in "The Messiah" during May, at Montreal, Canada, and in Boston on April 17. She will sing also in New Bedford, Mass., on May 5. D. L. L.

Last week Mrs. Child gave a recital in Munson, Mass., in a series in which Mme. Samaroff, the pianist, and the Hoffman Quartet are taking part. She also sang at a concert in Wilbraham, Mass.

This has been one of Mrs. Child's most active and successful seasons and she has many engagements booked for the remaining weeks between now and Summer. D. L. L.

## BIDS FAREWELL TO DR. MUCK

## Papyrus Club, of Boston, Has Many Prominent Musicians as Guests

BOSTON, April 6.—The regular dinner of the Papyrus Club at Young's Hotel on the evening of Wednesday, April 1, was in the nature of a farewell to Dr. Karl Muck, leader of the Symphony Orchestra, who is soon to return to Germany.

Besides Dr. Muck, there were several distinguished guests prominent in musical circles, among them being Walter Damrosch, of New York; Major Henry L. Higginson, George W. Chadwick, director of the New England Conservatory of Music; B. J. Lang, W. R. Spalding, of Harvard; Louis C. Elson, George F. Daniels, president of the Handel and Haydn Society, and Dr. S. F. Langmaid, president of the Harvard Musical Union.

Dr. Muck made a short address in German, expressing his regret at leaving America and the many friends whom he has made in Boston.

Charles Warren, president of the Papyrus Club, presided.

## Providence Club's Last Meeting

PROVIDENCE, R. I., April 6.—The last study meeting of the Schubert Club season was held in room No. 24, Conrad Building, Thursday morning, April 2. Clara Harry read a paper about Coleridge Taylor and his work. Florine Searl read another about the compositions of Mozart suitable for teaching, including piano, violin and voice. Grace Fuller read the current events for the month.

NELL: Maude is awfully disagreeable; she can sing and won't.

BELLE: She's not half so disagreeable as the girls, who can't sing and will.—*Philadelphia Record.*

Herold, the Danish tenor, who made a success in London last year, has been singing *Lohengrin*, *Don José* and other leading rôles in Prague.

## BIG SPRING FESTIVAL FOR PORTLAND, ORE.

## Chicago Symphony Orchestra, with Eminent Soloists and Chorus of Three Hundred, Will Participate

PORTLAND, Ore., April 6.—The music public of this city is impatiently awaiting the long-heralded music festival which is to be given here on April 10, 11 and 12. This will be the largest musical event ever given in Portland and will be in the hands of the Chicago Symphony Orchestra, Adolf Rosenbecker, director, with such soloists as Genevieve Clark-Wilson, soprano; Rose Lutig Gannon, contralto; John B. Miller, tenor; Arthur Middleton, basso, and Edith Maxam Gray, solo pianist. These will be augmented by a chorus of three hundred voices, which has been rehearsing here under W. H. Boyer for two months.

On Friday, April 10, an orchestra concert, together with Max Bruch's cantata, "Fair Ellen," will open the festival; on Saturday afternoon a popular concert for the city's school children will be given; on Saturday evening an orchestral concert and A. Goring Thomas's cantata, "The Swan and the Skylark," will be the attraction; on Sunday afternoon the "Messiah" will be sung, and on Sunday evening there will be another concert with vocal and instrumental solos.

That all the concerts will be largely attended is assured by big advance orders.

## Jean Gerardy Sails

Jean Gerardy, the Belgian 'cellist, sailed for Europe on the steamship *Kronland*, April 4, after a successful tour under the management of R. E. Johnston. Gerardy goes to London and the English provinces to fill some engagements. The first concert takes place in London at Albert Hall on April 21. After he fulfills these engagements he goes to his country place near Liege, Belgium, to teach a number of pupils from all parts of the world. More than twenty aspiring American 'cellists have arranged to study with him during the coming Summer.

London has just had a revival of an opéra comique by Andre Messager, which Paris has never yet heard. This work, entitled "Mirette," was first produced at the Savoy Theatre in London fourteen years ago. The libretto is by Michel Carré.



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## SCHEDULE COMPLETE FOR COVENT GARDEN

Gluck's "Armide" to Be Given in  
German—Many Celebrated  
Artists

LONDON, April 1.—According to the official announcement just published of the grand opera season at Covent Garden, which opens on April 30 and closes July 30, there will be two series of "festival" performances of Wagner operas, "Die Walküre," "Götterdämmerung," "Tristan und Isolde" and "Die Meistersinger." The dates of the first series are May 1, 5, 16 and 20; of the second, May 9, 13, 22 and 25. These music dramas will be sung without cuts; they will begin in the afternoon and finish about eleven o'clock, with an interval for dinner of an hour and a half after the first act.

The repertoire of the season promises a few works unfamiliar or not recently heard here. Boito's "Mefistofele," Rossini's "Barbiere," "La Sonnambula," "Les Huguenots" (in Italian) and "Armide" (in German) are included in the scheme. Bizet's "Les Pêcheurs de Perles" is practically a novelty. Other works may be produced. The remaining operas in the repertoire are familiar: "Adrienne Lecouvreur," "Aïda," "André Chenier," "La Bohème," "Carmen," "Cavalleria Rusticana," "Don Giovanni," "Faust," "Fédora," "Der Fliegende Holländer," "Lucia di Lammermoor," "Madama Butterfly," "Manon Lescaut," "Otello," "Pagliacci," "Rigoletto," "Tannhäuser," "Tosca" and "La Traviata."

The complete list of artists so far engaged reads as follows:

Sopranos: Nellie Melba, Luisa Tetrazzini, Emmy Destinn, Ellen Gulbranson, Corinne Rider-Kelsey, Edyth Walker, Jenny Osborn-Hannah, Lina Cavalieri, Mme. Gilbert-Lejeune, Frau Knüpfer-Egli, Lalla Miranda, Fely Deyre, Borghilda Bryhn, Caroline Hatchard, Frau Rüsche-Endorf, Leonora Sparkes, Mme. Severina.

Mezzo-sopranos and contraltos: Louise Kirkby-Lunn, Maria Gay, Maud Santley, Edna Thornton, Florence Wickham, Phyllis Archibald, Dilys Jones.

Tenors: Alessandro Bonci, Giovanni Zenatello, Heinrich Knote, Karl Jörn, John McCormack, Walter Hyde and MM. Zucchi, Nietan Cornelius, Henke.

Baritones and basses: Mario Sammarco, Antonio Scotti, Anton Van Rooy, Armand Crabbé, Charles Gilbert, Putnam Griswold, Paul Knüpfer, Marcel Journet, Clarence Whitehill, Karl Mang and MM. Scandiani, Gianoli-Galletti, Zador, Navarini, Marcoux, Geis, Radford.

Conductors: Hans Richter, Cleofonte Campanini, Percy Pitt and Panizza.

The biography of Edvard Grieg by Henry T. Finck, music critic of the New York Evening Post, has been translated into German by Arthur Laser and just published by Carl Grüniger, of Stuttgart. It is the first biography of the celebrated Norwegian composer in the German language.

## Little Miss Hollenback a Prodigy



GRACE ELLIOTT HOLLENBACK

This Little Pianist, of Reading, Pa., Has Demonstrated Talent of a High Order—She Made Her First Public Appearance at the Age of Six

READING, Pa., April 6.—Local musical circles are much interested in the phenomenal piano playing of Grace Elliott Hollenback, the young daughter of William S. Hollenback, who will give a recital at the Rajah Temple on April 27. By all the critics who have heard her, little Miss Hollenback is pronounced to be a pianist of exceptional attainments, who not only commands a fluent technique, but has more musical understanding than one usually finds in a child of her years. She received her first instructions at the age

of five and a half years at a kindergarten in this city and made her first public appearance before she was six years old. At various times she has been under the instruction of her father and William Benbow, her present teacher. She has been in demand for entertainments and has played at musicales in local churches and those of near-by towns. Little Miss Hollenback is making a recital tour of the principal towns in Northumberland, Schuylkill and Berks counties of this State.

### Eames to Sing for Firemen's Fund

Mme. Emma Eames is to sing at a benefit which is being arranged for the Firemen's Memorial Fund, to be given in the Metropolitan Opera House on the afternoon of May 1. Mme. Eames, who makes it a rule never to sing outside of the Metropolitan, save on rare occasions, did not hesitate a moment when, a few days ago, she received a letter from Bishop Henry C. Potter asking her if she would give her services to aid in increasing a fund which is being raised to

create a fitting memorial to the members of the New York Fire Department who have lost their lives in the performance of duty. Bishop Potter received a letter Monday from her telling him that she will gladly sing, unless some unforeseen obstacle prevents her arriving in New York in time to appear.

A new ballet in one act and three tableaux, "Les Porte-Bonheur," music by Ricardo Drigo, has been staged at La Scala, Milan.

## "BUTTERFLY" SINGERS COMPLETE LONG TRIP

Henry W. Savage's Company Ends  
Tour After Visiting

112 Cities

Henry W. Savage's English Grand Opera Company, which has presented Puccini's "Madam Butterfly" throughout the United States and Canada during the present season, brought to a close its triumphal cross-continent tour at the Lyceum Theatre in Rochester, Saturday, after playing an exceptionally successful season of exactly 300 performances, visiting 112 cities and covering every important center of population in America.

The tour of this company is the most remarkable ever attempted by a big grand opera organization and has no precedent, inasmuch as but a single opera was played. The season began in Newark, N. J. Thence the company made a short tour through Pennsylvania, returning to New York for a fortnight's engagement at the Garden Theatre, where Mr. Savage presented the same opera last season for fifty consecutive performances. Following the metropolitan engagement, the big organization played through New England, Canada, New York State and the Middle West, returning to Philadelphia in December for a fortnight's engagement at the Chestnut Street Opera House.

Thence "Madam Butterfly" toured Southward, playing all the important cities, with New Orleans as its objective point. After the New Orleans engagement, the company went West, playing the bigger cities in Mississippi, Arkansas, Texas and California. Thence the songbirds turned their flight Eastward, visiting Utah, Wyoming, Colorado, Oklahoma, Kansas, Missouri, Nebraska, Iowa, Illinois, Indiana, Ohio, with a side trip through Michigan and Canada, which preceded the closing date in Rochester Saturday.

Despite the recent financial conditions, which affected theatres in several parts of the country, Mr. Savage's organization, in addition to its artistic success, has met with a most flattering reception at the box offices and has proved that Americans generally will generously patronize grand opera when it is sung by finished artists in a language that can be understood.

### Josephine Jacoby Leaves Grand Opera

Josephine Jacoby, the contralto, who has sung at the Metropolitan Opera House for the past five years, will sever her connection with that institution at the close of the present road tour of the company. She is uncertain as yet whether she will devote herself in the future exclusively to concert work or go on the light opera stage, but she has already made arrangements for a concert tour early in the Fall with Marie Rappold, soprano; Riccardo Martin, tenor, and Giuseppe Campanari, baritone.

Antonia Dolores, otherwise known as Antoinette Trebelli, has been singing in Glasgow.

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## NEW SINGERS FOR THE METROPOLITAN

**Directors Also Announce List of  
Novelties Promised for  
Next Season**

Several important matters were brought up at the adjourned meeting of the Conried Metropolitan Opera Company last week, when it was decided, among other things, that in addition to the existing Italian, German and French repertoire, to bring forth a number of novelties, such as d'Albert's "Tiefland," which during the past season has had a sensational success in Europe; Smetana's "Bartered Bride," Tschaiowsky's "Pique Dame" or "Eugen Onegin," Bruneau's "L'Attaque du Moulin," the latest Paris success, "Habanera," Humperdink's "Königskinder," and others, as well as a number of revivals, including Verdi's "Otello" and Mozart's "Le Nozze di Figaro."

Another interesting announcement made after the meeting was the intention of the directors to give a musical and operatic festival during the Spring of 1909, when it is purposed to present model performances of several classical operas and the Wagnerian music-dramas. Goldmark's "Cricket on the Hearth" will also be given in English, as has already been announced in MUSICAL AMERICA, and should this innovation meet with the approval of the public, opera in English will be made one of the regular features of the Metropolitan repertoire.

The reengagement of Alfred Hertz as conductor was also announced. Among the artists who have been engaged for the coming season at the Metropolitan are Rinaldo Grassi, a young tenor from La Scala in Milan, who will share Italian tenor rôles with Caruso and Bonci; Mme. Emmy Destinn, of Berlin, the distinguished dramatic soprano; Mme. Selma Kurz, a favorite in Vienna and Covent Garden as a coloratura soprano; Mme. Marie Gay, of Covent Garden and St. Petersburg, who is especially well known for her interpretation of *Carmen*; Pasquale Amato, baritone; Adamo Didur, basso, formerly of the Manhattan Opera House, and Allan C. Hinckley, the American basso, who has been appearing with success in Germany and at Covent Garden.

Among the present Metropolitan singers who have been reengaged are Geraldine Farrar, Mme. Olive Fremstad, Mme. Emma Eames, Mme. Gadski, Mme. Homer, Mme. Berta Morena, Mme. Sembrich and Messrs. Caruso, Bonci, Burrian, Goritz, Martin, Reiss and Scotti.

### Delavan, Wis., Has a New Conservatory

DELAVER, April 6.—A conservatory of music has been opened in the city by Prof. H. Gluntz, of Racine, Wis. Professor Gluntz, who has been with the American Music School System at Racine for some time, received his musical education in the best schools of Germany, and has been a successful teacher of music in some of the largest cities in the United States. M. N. S.

A students' recital at the American Institute of Applied Music, New York, on April 3, brought forth performances by Edith Poggi, Alexander Flandreau, Mabel Ritti, Melanie Thompson, Marion Strauch, Dorothy Keyser, Florence Aldrich, Regina Carlson, Belle James, Rosalind M. Barcus, Bessie Van Bomel, Miss Hayes, Lester Field, Miss V. Melville, Frances Smith, Calla McNamee and Mrs. Mildred Loomis.

### A TALENTED VIRGIL PUPIL

**Lucille Oliver Gives Piano Recital at Well-Known New York School**

Mrs. A. M. Virgil, director of the Virgil Piano School, introduced one of her most talented pupils, Lucille Oliver, in a piano recital in the recital hall of her conservatory in West Sixteenth Street, New York, last Friday afternoon.



LUCILLE OLIVER

**One of Mrs. A. M. Virgil's Most Promising Pupils—She Gave a Recital Last Friday**

The program consisted of a number of Mrs. Virgil's compositions, a rondoletto by Lynes, Ravinia's "Etude de Style," Von Wilm's "In a Quiet Nook," Delahaye's "Columbine," Tschaiowsky's "Song of the Lark," MacDowell's "To a Wild Rose," and Chopin's Valse, op. 18. One of the most interesting features was the playing of the Lynes rondoletto, which the little pianist had never before heard, having learned it on the practice instrument.

In this pupil Mrs. Virgil has a young pianist of uncommon promise. Her technique is well developed, her feeling for tone quality admirable and her interpretative powers surprising in one of her years. She is without doubt one of the most talented pupils of the many trained by Mrs. Virgil.

### "The Serenade" This Week in Chicago

CHICAGO, April 6.—The English opera company now at the Auditorium has filled in another successful week by singing "Robin Hood," with the cast unchanged. This week a revival of "The Serenade" will be given. C. W. B.

## PAUR GIVES A PIANO RECITAL IN DETROIT

**Orchestra Director Pays Compliment to Fine Arts Society in  
Michigan City**

DETROIT, April 6.—Emil Paur, the Pittsburgh Orchestra conductor, gave a complimentary piano recital for the Fine Arts Society, of Detroit, on Wednesday evening, March 25, in the Century Building. Mr. Paur was the first musician among many of international fame to be elected as honorary member of the society, which numbers 350 representative artists and art lovers of Detroit, and in acknowledgment of this distinction and friendship for the society the recital was given at the close of his very strenuous orchestral season.

The large audience which gathered in the club-room to hear Mr. Paur was enthusiastic over his majestic interpretation of Beethoven's Appassionata Sonata and through a varied program of Bach, Brahms, Mozart, Schubert and Chopin to the splendid rendition of Schumann's Etudes Symphoniques. The attention was unswerving, the applause instant, for a master musician made this instrument speak with many voices. Power and tenderness, poetic beauty and brilliancy made the program one to be ever remembered in the society.

At the close of the program, a beautiful laurel wreath was presented to Mr. Paur by the president of the society, Mrs. S. Olin Johnson, on behalf of the members, following which the Fine Arts Chorus sang a couplet from the Ninth Symphony, "Freude schöner Gotterfunken," to welcome their distinguished fellow members.

F. A. S.

### City College Organ Recitals

The Department of Music of the College of the City of New York gave its seventh and eighth public organ recitals in the Great Hall, on the afternoons of Friday, March 13, and Sunday March 15, respectively, Samuel A. Baldwin playing. At the former recital, Rheinberger, Mendelssohn, Bach, Handel and Alfred Hollins were represented, while at the latter, Faulkes, Guilman, Loret and Wagner were played.

### New Series of New York Concerts

A series of concerts is promised for Sunday afternoons at the new German Theatre, to be erected at Fifty-ninth Street and Madison Avenue, New York, beginning on October 1 and lasting about thirty weeks. Hermann Klein has been placed in charge of the programs and he promises to see that the American composer will be well represented.

### A Reader's Appreciation

To the Editor of MUSICAL AMERICA:

Enclosed please find check for MUSICAL AMERICA subscription for one year. I gather a great deal of information from the paper, which I could not learn in any other way and I should not know what to do without it.

MRS. JAMES H. TOLLES.

Nashua, N. H., April 4.

Lina Abarbanell made her first appearance as *Sonia* in the "Merry Widow," in New York, at the New Amsterdam Theatre last week and scored an undeniable success.

### DE VAUX-ROYER IN CONCERT

**Distinguished New York Musicians Join  
Forces in Attractive Program**

Before a large and appreciative audience Clarence de Vaux-Royer, the violinist, assisted by Grace Ewing, contralto; Heinrich Meyn, baritone, and Bruno Huhn, pianist and accompanist, gave an interesting concert at the residence of Mr. and Mrs. Ernest Carter, in West Fifty-eighth Street, New York, on Thursday of last week.

Mr. de Vaux-Royer revealed his sterling musicianship, excellent technical equipment and command of tonal resources in Wieniawski's Concerto in D Minor, Boccherini's Minuet, Van Goens's Romance, Hille's Mazourka and Schütt's Suite in D Minor, for violin and piano, in which he was ably assisted by Mr. Huhn. Mr. Meyn sang songs by Brahms, Haile, Hollman, Dalayrac, German and Huhn with his customary distinction of style and beauty of voice, and also joined in Tolstoi's duet "Sur le lac d'argent" with Miss Ewing, whose solo numbers were by Hugo Wolf, Augusta Holmès, Dalcroze, Walthem, Schneider and Huhn.

### SEMBRICH SINGS IN TEXAS

**Popular Soprano Receives an Ovation at  
Her Concert in Austin**

AUSTIN, April 3.—The Sembrich concert given Monday night in the University auditorium, under the auspices of the Matinée Musical Club and the Varsity Musical Club, of this city, has been pronounced the finest musical entertainment ever given here. Mme. Sembrich was assisted by Ellison van Hoose, tenor, and Michael de Zadora, pianist, and each was accorded the hearty applause he deserved. The attendance was unusually large, the local crowds being supplemented by large parties of music-lovers from the near-by towns.

Mme. Sembrich graciously responded with an encore after each number, her final song being "The Last Rose of Summer," sung by request, and rendered in a manner so beautiful that it will never be forgotten by those who heard it. The Duet from "La Bohème" received encore after encore. G. M. S.

### Light Opera Fails in Chicago

CHICAGO, April 6.—The season of light opera at the International went into a sudden eclipse last week, when the performances of "El Capitán" closed with a sharp snap and left the large company guessing as to how they could obtain pay for their services. The manager of the house, Ellis Glickman, maintains that he was not responsible, in fact was a loser as a landlord. He now announces that a new season of opera will be opened there in a fortnight by a new company. C. E. N.

### Baltimore Haydn Club Recital

BALTIMORE, April 6.—The Haydn Club held its third recital Saturday evening. The program embraced selections from the masters. The participants were: Violins, Edward Sickel, N. L. Niedenthal, R. H. Dauteich; piano, Mrs. F. H. Plümacher, Edward V. Hargrave; flute, L. Kerngood; viola, F. H. Plümacher; cello, C. C. Ward. W. J. R.

Edgar Istel's new romantic opera, "Des Tribunaux Gebot," has been accepted by the Berlin Komische Oper for production.

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## GERMAN SINGERS IN "FAUST" CENTENNIAL

Arthur Claassen Conducts Chorus  
at "Goethe Feier" in Car-  
negie Hall

The German Liederkrantz of New York gave a "Goethe Feier" and "Faust Centennial" on Friday evening of last week in Carnegie Hall, New York, before a large audience. The evening was devoted to a celebration in honor of Goethe, with particular reference to his "Faust," which he wrote a hundred years ago.

The program opened with Wagner's "Eine Faust Ouverture," played by musicians from the Philharmonic Orchestra, under the direction of Safonoff. The Choral "Wachet Auf," from "Die Meistersinger," sung by the mixed chorus of the Liederkrantz, under Arthur Claassen, was the next offering. Then came an address by Professor Julius Goebel, of Harvard. That was followed by Mendelssohn's "Die Erste Walpurgisnacht," for soloists, chorus and orchestra, in which the services of Paula Woehning, contralto; Otto Goritz, baritone, both of the Metropolitan Opera Company, and of Reed Miller, tenor, were enlisted.

Mendelssohn's "Zuleika" and Schubert's "Gretchen am Spinnrad," sung by Mme. Leffler-Burckhard, of the Metropolitan Opera Company, to piano accompaniments; "Der Koenig in Thule," by W. N. Veit, for male chorus, à cappella, and "The Dance of the Sylphs" and "Hungarian March" from Berlioz's "La Damnation de Faust," performed by the Philharmonic men under Safonoff, closed the program.

The evening gave much enjoyment, particularly the excellent singing of the Liederkrantz members under Mr. Claassen's invigorating guidance.

The net profits of the concert will be devoted to the Carl Schurz Memorial Fund.

### Few and Far Between

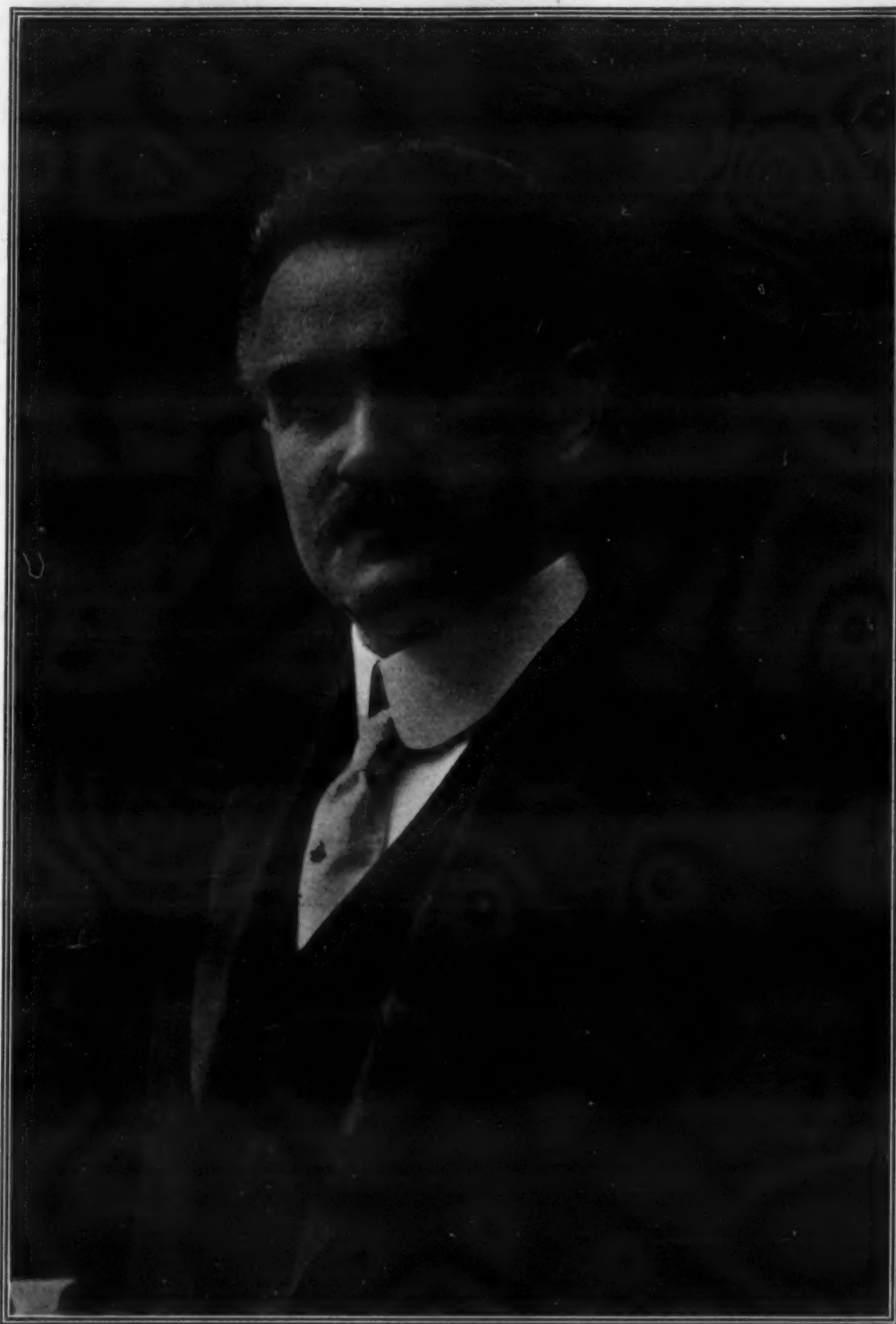
Caruso, the great tenor, listened with a sour smile the other day to a critic's defense of American banks.

"A very good defense," he said, "but to one who has suffered from your too frequent bank suspensions it seems weak."

He curled his mustache and smiled.

"Weak, weak, very weak," he said. "It reminds me of an incident I witnessed in a railway restaurant in the West. A man near me in this restaurant called for an oyster stew. When the stew was brought to him, he looked at it with a critical frown, and then he began excitedly to peel off his coat and vest."

"What's the matter? What's the matter?" said the landlord, hurrying to the table.



ARTHUR CLAASSEN

Musical Director of the German Liederkrantz and the New York and Brooklyn Arion Societies

"The man looked at the stew, then at the landlord, and said:  
"Bet you five dollars I can swim from one oyster to another."

A monument to Stephen Heller was unveiled in the cemetery Père-Lachaise, Paris, one day last month. On account of a blinding snow-storm there was a small attendance.

May Mukle, the young English 'cellist, who has met with such signal success during her American tour, will make her last appearance on May 12 in a recital at Oberlin, Ohio.

J. H. Maunders's cantata, "Olivet to Calvary," was sung last Sunday evening at the Church of the Heavenly Rest, under the direction of J. Christopher Marks.

## MONTREAL CHORUS IN FINE CONCERT

Saint-Saens Festival Proves to  
Be a Decided Artistic  
Success.

MONTREAL, April 6.—The Saint-Saens Festival given at the Monument National last Monday evening for the benefit of the Hospital for Incurables was one of the most artistic local events in a good number of years. G. Couture, who conducted the Montreal Philharmonic Society during twenty-one years, until its fall, had congregated a choir of about fifty voices, with which he obtained an artistic triumph seldom equaled in this city. The ensemble, the attacks and shading, the precision of every nuance, the tone produced, were almost perfect. The local press unanimously proclaimed the excellence of this performance.

The choral works on the program were the "Serenade d'Hiver," for men's chorus without accompaniment, that had to be encored as a result of the enthusiasm evoked, and the "Lyre and the Harp," in which the soloists were Mrs. E. W. Villeneuve, Antoinette Saucier, E. Lebel and J. Saucier. The balance of the program comprised the septet with trumpet solo, played by Mrs. Masson, pianist; Emil Taranto, G. Williams, E. Schneider, G. Labelle, E. Hardy and T. Van der Meerschen, trumpet. "La Cloche" was sung by Miss Saucier. The sextet from the Ninth Psalm was sung by Mrs. U. P. Boucher, A. Leduc, A. Lavallée-Smith, C. Laurendeau, A. Leduc and L. Verschelden. "La Fiancée du Timbalier" was sung by Miss C. Guertin, and the Introduction and Rondo Capriccioso, piano and violin, were rendered by Mrs. Masson and Emil Taranto. A special mention is due to Mrs. Masson, whose accompaniment throughout was admirable.

C. O. L.

### Willard Flint's Engagements

BOSTON, April 6.—Willard Flint, the basso cantante, of this city, has been engaged to sing the bass part of "Samson and Delila," which will be produced Easter Sunday, April 19, in Symphony Hall, by the Handel and Haydn Society. This will make the fifth engagement Mr. Flint has had with this organization. Mr. Flint has also an engagement in New Bedford, Mass., May 5. This will be the third time Mr. Flint has appeared in that city.

D. L. L.

The Edinburgh Choral Union has lately completed its half century. Singers like Jenny Lind, Tietjens, Trebelli, Marie Roze and Foli were identified with its early days; Charles Santley first appeared in Scotland under its auspices, and Sims Reeves had a lawsuit with it for the recovery of his full fee for singing only part of a program.



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## GOERLITZ TO MANAGE OPERA STARS

### Former General Manager of the Metropolitan Will Enter Concert Business

Ernest Goerlitz, who has resigned his position as general manager of the Conried Metropolitan Opera Company, has entered into an arrangement with the new management by the terms of which he will have the sole and exclusive right to make all concert engagements for all the artists who will appear at the Metropolitan Opera House next season. This arrangement, which will go into effect next Autumn, will also include the services of several of the artists who contemplate making independent concert tours prior to the beginning of the regular opera season. Mr. Goerlitz also plans to have a well-known pianist and violinist under his exclusive control for next season.

Through the courtesy of the management of the Metropolitan Opera House, Mr. Goerlitz will retain his headquarters at the Opera House during the Summer and in the Autumn he will establish offices in the neighborhood.

At the end of the Spring season of the Conried Metropolitan Opera Company, in Pittsburg, he will accompany Mr. Caruso on his concert tour,



ERNEST GOERLITZ

which will be under the joint management of Mr. Goerlitz and Henry Wolfsohn. On his return to New York on May 18, Mr. Goerlitz will make a definite statement about his further plans for his concert and musical agency.

### CULTURE CLUB CONCERT

#### Chicago Society Enjoys Program Given by Conservatory Teachers

CHICAGO, April 1.—What proved to be one of the most artistic and enjoyable concerts given before Chicago clubs this season was the one presented to the Chicago Culture Club, Friday evening, by Mrs. Gertrude Grosscup Perkins, mezzo-soprano; Mrs. Beatrice Van Loon Ulrich, soprano; Mrs. Mary Rhys Stinson, soprano; Frieda Peycke and Georgia E. Bentley, pianists; Jan Blomquist, basso; Umberto Buchiere, tenor, and Fredric Karr, reader, all members of the faculty of the Chicago Conservatory, assisted by Isabel Gilchrist Monteith, violinist, and Mrs. Grace Bullock Birch, cellist.

Among the numbers given were the quartets from "Faust" and "Rigoletto," and the perfection of finish shown in their presentation aroused the greatest enthusiasm of a most discriminating audience.

C. W. B.

An invitation musicale by the pupils of the Leschetisky School of Piano Playing, No. 1712 Chestnut Street, Philadelphia, was given on April 4 under the direction of Harold Mason and William Hatton Green.

### MANHATTAN TENOR SUED

#### Conried Wants Dalmores to Keep His Contract with Metropolitan

Charles Dalmores, the French tenor of the Manhattan Opera House, has been served with papers in a suit brought against him by the Conried Metropolitan Opera Company for damages for breach of contract. Mr. Dalmores is either requested to fulfill his contract with the Metropolitan or pay \$20,000.

Mr. Dalmores signed a contract with the Metropolitan to sing there next season, but afterward Mr. Hammerstein showed that he had papers in his possession signed by the tenor previous to the Metropolitan contract by which he could hold him. Mr. Dalmores sailed for Europe last week. His lawyer anticipates little trouble with the suit.

#### Hungarian Relief Society Concert

The Hungarian Relief Society had its tenth anniversary concert in the Astor Gallery of the Waldorf-Astoria last Saturday night. Alois Burgstaller, Manfred Malkin, Mme. Laura Réthy and M. Lichtenstein-Koevessy were the soloists, and Hazay Naci was the conductor.

### A NEW LEHMANN CYCLE

#### "Nonsense Songs" to Be Heard for First Time in Detroit

DETROIT, April 1.—Elvin Singer will shortly produce, the first time in America, Liza Lehmann's latest song cycle "Nonsense Songs," or "The Songs That Came Out Wrong," comprising settings of lyrics from Lewis Carroll's inimitable "Alice in Wonderland." The cycle, which is written for four voices, had its premiere early in the season at Queen's Hall in London, with the composer at the piano, and according to press reports was enthusiastically received.

Mr. Singer will be heard in the tenor rôle and will be assisted by some of his advanced pupils in the other parts. Mr. Singer was one of the first artists in this country to produce Mme. Liza Lehmann's first song cycle, "In a Persian Garden," some ten years ago.

### KNEISELS IN CHICAGO

#### Ernesto Consolo Appears at Third Concert of Well-Known Quartet

CHICAGO, April 1.—The third appearance of the Kneisel Quartet in Music Hall Sunday afternoon attracted an audience that must have gratified Impresario Neumann, who has been advancing this excellent organization here for these four years. This season has been exceptionally favorable for the Kneisel players and they have never appeared to better advantage than they did on this occasion.

The program was opened with a novelty, a new quartet by Constani, op. 12. Other numbers were the Quartet in A Major, by Brahms, and Haydn's Quartet in G Major. Ernesto Consolo, the distinguished pianist, played in the Brahms number.

C. E. N.

#### Edwin Evans's Activity

Edwin Evans, the well-known baritone, has been engaged by Arthur D. Woodruff to appear with the Musical Art Society, in Orange, N. J., on May 1, and also with the Women's Choral Society, Jersey City, on May 8. The "Legend of Grenada" will be sung on both occasions. On Wednesday evening of last week he appeared at the annual church concert of the Philadelphia Manuscript Music Society, singing compositions by Horatio Parker and Philip Goepp.

John Dennis Mehan, the well-known Carnegie Hall teacher of music, announces three song recitals to be given by the members of the artist class. The first was given on Monday by Mr. Clary. On April 6, John Barnes Wells, the tenor, presented the program, and J. C. Wilcox, the baritone, will sing on April 20.

### ST. LOUIS'S WANING SEASON

#### Crowded Week of Concerts Precedes Close of Musical Year

ST. LOUIS, April 6.—Big musical events were crowded into last week and the beginning of this. Josef Hofmann and Fritz Kreisler gave a joint recital on Friday night at the Odeon, where on the previous evening the benefit concert of the Symphony Society took place before a large audience.

Women singers also held the fort on Tuesday evening, when the Morning Choral gave its "evening" concert, with Emilio de Gogorza, the baritone, and Enola Calvin, violinist, assisting.

The popular concert series of the Symphony Orchestra closed last week, and for the nonce these concerts have proven highly successful all Winter, and not even the Springlike weather of the last four Sundays has routed the attendance. Director Max Zach is directly responsible for the popularity of these concerts. He gave to the people what they wanted and he gave it to them first rate.

The Theodore Thomas Orchestra will give two concerts to-day and Tuesday, April 6 and 7, with Jan Kubelik as an added attraction. That will be about the close of the regular season. There will be a few concerts after Easter, the Apollo Club's and the Amphion's.

E. H.

#### New Publications

Waldo Pratt's "The History of Music" has just been published by Schirmer. It is a book of nearly seven hundred pages and has an encyclopedic quality that renders it easy of reference for names, periods, topics.

Clarence G. Hamilton, associate professor of music at Wellesley College, is the author of a new Ditson publication, "Outlines of Musical History." The work notes the principal events in music's long record with the chief events in world history.

The proceedings of the Music Teachers' National Association, which had its twenty-ninth annual meeting in Columbia University last December, have been published in book form.

May Garrettson Evans, superintendent of the Peabody Conservatory, Preparatory Department, Baltimore, has compiled a pamphlet entitled "Questions and Answers to the Elements of Music."

Hugo P. Goodwin, organist and choirmaster of St. Marks Episcopal Church, Chicago, assisted by Mrs. Raphael Baez, contralto, of Milwaukee, gave an interesting recital in that church on Wednesday evening.

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## ECHOES OF MUSIC ABROAD

WHILE the open rupture between Felix Weingartner and Intendant Von Hülsen, of the Berlin Royal Opera, over Weingartner's failure to appear in Berlin at several of the Royal Symphony Concerts will not in any way prejudice the conductor's position as director of the Vienna Court Opera, it is almost sure to prevent his receiving any future appointments in Germany.

Interviews have been given out on both sides. The Intendant, in speaking to a representative of the Vienna *Neue Freie Presse*, expressed regret at having been compelled to take such serious steps against an artist of Herr Weingartner's rank. He maintained that it is an error on that gentleman's part to say the General Intendence still owes him some hundred marks. The pay office of the Royal Plays is a public office and so everybody is bound in his own person to call for moneys owing him. Only by special favor is the amount sent to anybody. The General Intendence called Weingartner's attention to the fact of his being by contract bound to conduct the symphony concerts of the royal band, but the latter stuck to his view of the case, which he communicated through his Munich solicitor. Then there was nothing to be done but to accuse Weingartner before the court of arbitration of the German Stage Association, to which Weingartner will have to answer; should judgment go against him he will have to pay some thousands of marks.

Von Hülsen concluded the interview by referring to the favor shown to Weingartner in allowing him to assume his duties in Vienna before he had fulfilled all his obligations at the Berlin Opera. Steps to punish him have already been taken.

Weingartner, absolutely denying the alleged breach of contract, has left the whole affair in the hands of his solicitor, who will proceed with a counter-action.

\* \* \*

NOT one novelty is included in the scheme of operas arranged for the forthcoming Covent Garden season. As a measure of compensation two revivals are promised, one of Bizet's early effort, "Les Pêcheurs de Perles," the other of Gluck's "Armide," which will be sung in German. Otherwise, the list contains the names of hackneyed old favorites. Operas in French will be conspicuously absent, owing to the impossibility of maintaining both a French and an Italian chorus.

The revival of "The Pearl Fishers" is to be made presumably for Luisa Tetrazzini, who will share the coloratura rôles during the season with Mme. Melba. The London *Daily Telegraph* recalls that it was first presented at Covent Garden in 1887, under the title of "Leila," and that two years later Emma Calvé sang the *Leila* in Paris, following this after an interval of four years with an appearance in the first and second acts at Covent Garden one night when "Cavalleria Rusticana" was also given. Calvé was not in her best form on that occasion, it seems, as she had taken by accident an overdose of quinine, which caused partial deafness, the result being that her intonation was occasionally at fault.

The Ricordi prize English opera, Dr. Naylor's "The Angelus," is not to be given this year, after all.

\* \* \*

FRANKFORT-ON-MAIN is by all means the most hospitable German city to the works of the younger French composers. It has already secured the German rights for Raoul Laparra's "La Habanera," which had its premiere at the Opéra Comique, Paris, a few weeks ago. It distinguished itself a few years ago by being the first city of any country to follow Paris's example in producing "Pelléas et Mélisande."

\* \* \*

WITH the celebrated German "Tonkünstlerverein" as its prototype a Musical League

has been called into being in England. The objects of this new organization with the unpretentious name are thus set forth:

To hold an annual festival of the utmost attain-

Music, Manchester; Norman O'Neill, W. G. McNaught, Granville Bantock and Philip Agnew, a well-known amateur.

The "Tonkünstlerverein," of Germany, which is already well past its fiftieth anniversary, has numbered many of the most eminent musicians of their time in its membership. Hans von Bülow, Joseph Joachim, Clara Schumann, Ferdinand David were in the older guard. Richard Strauss, Reger, Max Schillings and all of the

When will American musicians get together and organize a "Tonkünstlerverein"?

\* \* \*

ONE of the more distinguished of the American musicians residing in Europe is Marguerite Melville, who went abroad as a protégée of the late William Steinway. She has established a large clientèle in Berlin, where her recitals invariably command the serious attention of the critics. At her last recital at the Singakademie she introduced a number of novelties by Polish composers, a nocturne in A major, by Henryk Melcer; an arrangement by the same composer of Moniusko's "La Fileuse," an etude, op. 4, No. 3, by Karol Zymanowski, and, most promising of all, a specimen of Franciszek Brzezinski's work. All of these novelties evoked a great deal of comment as containing much of interest.

\* \* \*

HERE'S George Bernard Shaw—who was a music critic in the early days of his career—seeking legislation against the street music perpetrated by a certain class of Italian impresarios. The following resolution, proposed by the brilliant Irishman, was adopted at a meeting of the Betterment of London Association a few days ago:

"That the attention of the Home Secretary be again directed by the Street Noise Abatement Committee to the inconsiderateness of allowing mechanical pianos, and 'musical' instruments generally, to be played in public thoroughfares to the annoyance and disturbance of private life and the serious hindrance of the work of the professional classes. The present plan of first suffering the interruption, and then sending a servant into the street to order the perpetrator of the nuisance to move away (a disagreeable piece of police duty, which should not be required of a domestic servant, and therefore has often to be done by professional men in person) is in itself a nuisance, even when it is efficacious—which it seldom is, as the offender rarely goes out of earshot. It is clearly desirable that the police should, upon their own initiative, put a stop to street 'music' as they now put a stop to the far more bearable nuisance of street games."

\* \* \*

THE new director of the Royal High School of Music in Berlin, Henri Marteau, is entering into the life of his new field of action with zest. He and his colleague, Ernst Von Dohnanyi, the Hungarian pianist, who will be remembered here from two tours he made in this country, the last one seven years ago, have been giving a series of concerts in Berlin, presenting all the violin sonatas of Beethoven. Marteau is acclaimed by the most captious of the Berlin critics a Beethoven interpreter of the highest rank. Von Dohnanyi has always leaned decidedly toward the classical school.

\* \* \*

GUEST conductors from various parts of Europe have been engaged for all the orchestral concerts at the Academia Santa Cecilia in Rome this season. One of the latest to appear there was Carl Panzner, of Bremen, who has been rapidly gaining recognition of late years as one of the most broad-minded and capable of German conductors. The press went so far as to declare him the most noteworthy conductor who ever directed one of these concerts, and the general impression was such that an extra concert was arranged during his presence in the city, an unprecedented incident in Roman annals of music.

\* \* \*

FRANZ NAVAL, the opera tenor, who sang at the Metropolitan four years ago, has "discovered" himself as a concert singer. Early in the season he gave a song recital in Berlin and such was the impression he made with his interpretations of compositions of the smaller art form that he has followed it up with three more, singing invariably to packed houses. As the principal tenor of Hans Gregor's company at the Komische Oper this Winter, he has been more in his element than when he was a member of the Royal Opera forces.

J. L. H.



PABLO DE SARASATE

The celebrated Spanish violinist, Pablo de Sarasate, has just completed his sixty-fourth year. He was born in Pamplona, Spain, and studied at the Paris Conservatoire. During his long and active career as a concert artist he has made but two tours of America. It was for him that Lalo wrote his first violin concerto and the "Symphonie Espagnole"; Max Bruch, his second concerto and the Scotch Fantasia, and Alexander Mackenzie, his "Pibroch" Suite. His artistic powers are said to be still unimpaired.

able perfection in a town where conditions are favorable.

To devote the programs of these festivals to new or unfamiliar compositions, English and foreign. To make use, as far as possible, of the existing musical organizations of each district, and of the services of local musicians.

To establish a means by which composers, executive musicians and amateurs may exchange ideas.

The society's seriousness of purpose is vouched for by the names of the committee and the fact that all members of it are debarred from having any of their compositions performed at the festivals. The members are Sir Edward Elgar, who is the president; Frederick Delius, the vice-president; Henry J. Wood, Alexander C. Mackenzie, Percy Pitt, Harry Evans, considered "the most brilliant choral conductor in the country to-day"; Adolph Brodsky, director of the Royal College of

other foremost Germans of to-day are now active members. Into the British society it is hoped that all of the most prominent musicians will enter, be they composers, conductors, vocalists, instrumentalists, critics, or the indispensable unprofessional amateur, that is, the enthusiast who can and will listen.

The annual festivals it is proposed to hold will interfere in no way with existing institutions, but rather supplement them. By the aid of the league it is intended not to create a monopoly, but merely to obtain for British music and musicians at least the same chance for hearing, playing, singing or conducting their own and their countrymen's music as is vouchsafed to the foreigner. It is to be no pro-British and anti-foreign league, the *Daily Telegraph* assures us; to a great extent its purpose in one direction is equal rights for all. Dr. Hans Richter has consented to direct the first festival.

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New York, Saturday, April 11, 1908

**"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

#### OPERA STARS ON THE CONCERT STAGE

The growing popularity of operatic stars in the concert field is viewed with considerable alarm in the ranks of singers who are devoting their time exclusively to concert work. It is a perplexing question and one of grave importance to the singers who have given up their entire training to approach perfection in the art of the recitalist and oratorio soloist.

To reach a degree of proficiency in their work that enables them to establish a lucrative demand for their services and then find that another artist who has devoted his or her life to the gaining of fame and fortune in the exposition of operatic rôles, without having made sacrifice or even given especial attention to the study of the more exacting career of the recitalist, suddenly steps before them in the matter of securing engagements is with justification considered discouraging and a menace to the profession.

But the operatic artist himself is not to blame for this state of affairs. He is simply taking advantage of circumstances that have, through an easily understood process, been created in his favor. His station is of necessity more conspicuous than that of the concert artist, and the oft-times overdone publicity which he receives because of his identification with the operatic stage is simply like a chord sounded in response to the touch of the public's hand.

There rests around the private life and professional career of the operatic singer a certain glamor to which the public is peculiarly susceptible. Newspapers and magazines realize this, and with the reasonable motive of printing only those things which will satisfy the interest of the reading public, nearly every act of consequence performed by the operatic favorite is faithfully—sometimes unfaithfully—recorded.

Caruso can hardly stub his toe without having the news of it telegraphed throughout the country. But the most worthy of concert artists may win the greatest of artistic triumphs and their achievements, so far as the daily papers are concerned, become merely a matter of local interest or subject for exposition in musical papers.

In Germany the opera star is, as a general rule, not a success on the concert stage. It is recognized there that the finer nuances and the refinement of style characteristic of the re-

citalist's art are not to be found in the broader and more dramatic exposition of the exponent of operatic music. It is true that such artists as Mme. Sembrich and Mme. Schumann-Heink are exceptions to this rule, in that their art represents all that is best in the realm of concert singing, but this fact is simply a recognized tribute to the consummate artistry of these particular singers.

The increasing popularity of opera singers in concert throughout the United States may be explained also by the lack of opportunity to hear opera in other than three or four cities of this country. But several companies have this season attempted, with some success, tours through the States, and it is likely that next Winter will witness the introduction of many other traveling opera companies. This innovation should be viewed with gratification by concert singers, who may feel assured that the time is not far distant when the opera star will be wanted only on the opera stage and the singer who has perfected himself for concert work will find a greater and more intelligent demand for his services in the particular field to which he has devoted himself.

#### AMERICANS AT COVENT GARDEN

American singers figure prominently in the schedule arranged for the coming "grand" season at Covent Garden. Edyth Walker, who has found at the Hamburg Municipal Theatre the opportunities denied her at the Metropolitan to devote herself especially to dramatic soprano parts, will be among the sopranos, as will also Chicago's Jenny Osborn-Hannah, the principal interpreter of what the Germans call "youthful soprano" rôles at the Leipsic Municipal Theatre, whence her fame is steadily extending to the leading opera centers of the Continent.

A newcomer among the contraltos will be Florence Wickham, who returned from her studies in Germany a few years ago to sing in Henry W. Savage's production of "Parsifal" in English, and since then has been connected with the Court Opera in Schwerin, Germany. Walter Hyde, the tenor, who made his début as *Turiddu* last Fall during the special season of Italian opera at Covent Garden, is another promising young American. Among the "low-voiced," associated with leading Italian, German and French artists, are the names of Putnam Griswold, the California basso at the Berlin Royal Opera, and Clarence Whitehill, the baritone, now at Cologne, but engaged for Berlin's next season, both of whom have attained enviable rank among the younger Wagner interpreters.

But, doubtless, the greatest interest will center in the début of Corinne Rider-Kelsey, in view of the position this soprano occupies on the American concert stage and the fact that the opportunity to appear for the first time in opera, which hitherto had no fascination for her, came to her unsolicited. It is this artist's intention to remain abroad next Winter preparing a varied repertoire of rôles. Her career in opera will be followed with close attention, though her fellow-countrymen will object to any prolonged absence on her part from their concert and oratorio stage.

#### DAMROSCH'S SYMPHONY SEASON

The New York Symphony Orchestra last Sunday closed what has been the longest and most important series of orchestral concerts ever given under similar auspices. It is fitting at this time that Walter Damrosch receive due credit for the conception and successful prosecution of so commendable an undertaking.

The season's close marks also the end of the orchestra's first year as a permanent organization, and according to announcements made by the society, the feasibility and advantages of the new arrangement have been demonstrated to the complete satisfaction of the financial sponsors. Certainly, the musical public, which has reaped the benefits of attending concerts given by an orchestra which meets daily for rehearsal and whose members receive a regular salary, has ample cause for gratification in the success of the year's work.

Mr. Damrosch's genius as a program-maker has been responsible, in a large measure, for the popularity of this ambitious series, and the interest awakened by the cycle of Beethoven concerts, which brought the season to a close, shows that there is, in America's metropolis, a creditable patronage for the highest form of symphonic music.

#### "To a Young Girl Out West"

MY DEAR MR. FREUND:

Mr. Mehan is so delighted with your article, "To a Young Girl Out West," that he would like 100 copies to distribute among the students here.

I write you personally because Mr. Mehan wished you to know of his admiration for and indorsement of the article, and may I add my own congratulations upon the happy utterance?

Very truly yours,

J. C. WILCOX.

Mehan Studios, Carnegie Hall, March 27, 1908.

MR. JOHN C. FREUND:

Will you please send me a dozen reprints of your "To a Young Girl Out West?" It's great to say such things so pleasingly.

Some time in your columns tell your interested readers if you think we are destined to drift to the delirium of Debussy et al. See the rapt attention of those big audiences at the Beethoven cycle, Sunday afternoons, and hear the expressions of satisfaction, and tell us how we are going to stand the violence of the wrench.

Yours,

(Dr.) CHARLES H. KNIGHT.

No. 120 West Fifty-seventh Street, New York, March 29, 1908.

To the Editor of MUSICAL AMERICA:

Kindly send me fifty copies of "To a Young Girl Out West." I can place them to good advantage.

Sincerely,

ADELIA C. ARENS.

Woodward Avenue, Detroit, Mich., March 30, 1908.

DEAR MR. FREUND:

Am glad to hear you have published your beneficial article, "To a Young Girl Out West," in pamphlet form. Please send me a dozen copies, and I will make good use of them by referring young opera aspirants to its contents.

We all greatly enjoy the bright and most interesting "Musings of Mephisto." Keep 'em going!

Yours very truly,

G. KLIEMANN, Director.

Williamsport (Pa.) School of Music, March 28, 1908.

To the Editor of MUSICAL AMERICA:

Kindly send me some copies of your article, "To a Young Girl Out West," in which I am greatly interested, and oblige,

Yours truly,

ED. SCHLOMANN.

180 St. Nicholas Ave., New York, March 31, 1908.

DEAR MR. FREUND:

Accept my thanks for your ably written article, "To a Young Girl Out West," and your kind mention of my dear husband, Karl Formes. I will thank you to kindly send me a number of copies for distribution here. I have many fine voices and rising local singers among my pupils.

With continued success to MUSICAL AMERICA.

Always your friend,

P. K. FORMES.

No. 1468 Grove Street, Oakland, Cal., March 25, 1908.

To the Editor of MUSICAL AMERICA:

Please send me twenty-five copies of Mr. Freund's article, "To a Young Girl Out West." I want them to distribute among the students here.

Yours very truly,

FRED. BLICHFELDT.

Olinda, Cal., March 24, 1908.

To the Editor of MUSICAL AMERICA:

Your editorial, "To a Young Girl Out West," is certainly a wonderful message, so simple, clear and true. Every student who possesses the really artistic temperament and an ambition to reach a high standard should and must feel grateful for such an article, which is not alone of great importance to the singer, but to every music student.

As for myself, it gave me pleasure and contentment.

Articles written in such a simple, yet masterful way, are scarce. Yours very truly,

JOHN ADAM HUGO.

Bridgeport, Conn., April 2, 1908.

To the Editor of MUSICAL AMERICA:

Please send me some copies of "To a Young Girl Out West." MUSICAL AMERICA is great! With thanks, Yours sincerely,

Port Chester, N. Y.

F. MAY PETERS.

#### Likes "Mephisto"

EDITOR FREUND, MUSICAL AMERICA:

"Mephisto's" column alone would more than repay the subscription to MUSICAL AMERICA. Good luck!

Sincerely,

BONDI RICCE (Basso).

The Grand Opera, Paris, March 19, 1908.

#### PERSONALITIES



JASON MOORE

The organist of the American Church in Berlin, Germany, is Jason Moore, a young American who has been supplementing excellent training in his home country first with a season in Paris under Alexandre Guilmant and latterly with prominent instructors in the German capital. He recently gave a recital there, making a most favorable impression upon the critics, who predict that he will make his mark among serious musicians on both sides of the water. Associated with him in furnishing the music for the American Church is a quartet of American singers.

**Safonoff**—Wassily Safonoff, conductor of the New York Philharmonic Society, sails for Europe on April 21, to remain abroad until the first of October, when he will return to resume his classes and his work with the orchestra.

**Gerville-Réache**—Jeanne Gerville-Réache, the French contralto, of the Manhattan, sang at a benefit concert given in New York for the Ecole Maternelle Française last week. Others on the program were McCall Lanham and Eily Barnato.

**Marchesi**—Mathilde Marchesi, the veteran teacher of singing, who has been in Berlin lately, went to the Prussian capital primarily to consult a celebrated physician. She expects to resume writing her memoirs when she returns to Paris.

**Strauss**—Richard Strauss has offered his new opera "Elektra" to Oscar Hammerstein, demanding a higher price than he required of Mr. Conried for the ill-fated "Salomé"—that is, ill-fated as far as its American experience was concerned.

**Puccini**—Giacomo Puccini returned from his vacation in Egypt to Rome in time to attend the first performance of his "Madama Butterfly" in the Eternal City. It was given in the Teatro Costanzi.

**Farrar**—Geraldine Farrar, discussing the exaggerations of gesture to which inexperienced young actresses are addicted, told an interviewer a few days ago that one day during a lesson Lilli Lehmann took her arms and hands and tied them behind her back, so as to make her rely entirely upon facial expression.

**Ricardo**—Gracia Ricardo, otherwise Grace Richards, the American soprano, is again spending the Winter in Germany, making her headquarters in Berlin.

**Dufranne**—Hector Dufranne, the French bass-baritone, who came over to sing *Golaud* in "Pelléas et Mélisande" at the Manhattan, has a repertoire of seventy rôles at command. He is a Belgian, born at Mons in 1871, and was an athlete in college. He made his début in Brussels at the age of twenty-five as *Valentine* and became connected with the Opéra Comique four years later. At the one thousandth performance of "Carmen" in Paris he sang *Escamillo* to Calvé's *Carmen*, just as he recently did in New York.

**Tetrazzini**—Luisa Tetrazzini and Marcella Sembrich, of the rival grand opera institutions in New York, were for seven years in the same company in St. Petersburg.

**Von Fielitz**—Alexander von Fielitz, the German composer, and for two years a resident of Chicago, where he conducted the Chicago Symphony Orchestra, has returned to Berlin.

**Garden**—In the production Oscar Hammerstein now promises for next season at the Manhattan of Massenet's "Le Jongleur de Notre Dame," originally announced for the season just closed, the title part will probably be sung by Mary Garden, which will be the first time a woman has taken it. All the rôles are intended for men. It was discovered, however, when Miss Garden created the name part of Massenet's "Cherubin" at the Opéra Comique that she can impersonate male characters in picturesque garb as effectively as any of her other rôles.





DEAR MUSICAL AMERICA:

Here's a pretty howdy-do! A recent statement of mine to the effect that Mme. Calvé was born in Madrid has wrought that excellent musician and conductor, E. G. Hood, of Nashua, N. H., to a point where he is threatened with apoplexy.

To give Mr. Hood his full titles, as they appear from one of his letters, he is "Director of Music of the Public Schools, Director of the Choral Art Choir of the Pilgrim Congregational Church at Nashua, N. H." He is also "Conductor of the National Oratorio Society, of the Manchester Choral Society, of the Rochester Oratorio Society and Milford Choral Society."

Think of it—to be called to task by a man of such eminence—it almost makes me wish to retire forever!

Grove's Dictionary of Music—which I admit has many errors—states that Mme. Calvé was born in Madrid of a French father and a Spanish mother. In the "Americana," published by the *Scientific American*, it is also stated that Mme. Calvé was born in Madrid. However, Mr. Hood states that he knows the lady personally, and that she told him that she was born in the South of France.

Theodore Baker's Biographical Dictionary of Musicians, published by Schirmer, also states that she was born in France, near Aveyron; that she was educated at the Convent of the Sacred Heart at Montpellier, and made her debut as *Marguerite* in "Faust" at the Monnaie in Brussels in 1882.

What did Mme. Calvé say herself to a reporter? "Why should I not play *Carmen* well? I am Spanish! I understand the Spanish character. The French may sing *Carmen* but never play *Carmen*! They think she was a grisette! No! She was—well! she was, just as you will find her to-day!—as I play her."

\* \* \*

Martin Meyer, of Dearborn Street, Chicago, who tells me that he is in his seventy-first year and that he reads my "Musings," wants to know what further information I can give him regarding the great baritone, Galassi, to whom I also referred some time ago, and whose performance of *Rigoletto* and *Glaucus* in the opera "Ione," he says he never can forget.

I believe Galassi died a few years ago. Curiously enough, none of the biographies of musicians seems to have anything about him.

I remember him some twenty-five years or more ago, as a member of Col. Mapleson's company, at the old Academy of Music, when that was the head center of opera in this city, and I remember how teachers, one of whom was my old friend Signor Errani, once a tenor of note, used to take their pupils to hear him because of the splendid quality of his voice, the clearness of his enunciation and the fact that he was never "off the key," though he was one of the hardest-worked members of the company.

I can also remember on one occasion, when Galassi had struck, through non-payment of salary, and had sworn by all the gods and goddesses of ancient Rome that he would not sing until he was paid, sitting in Mapleson's private office and hearing the story of Galassi's defection. I asked the Colonel what he would do. The Colonel took me outside and pointed to an immense poster on which was printed in large letters:

"Owing to the indisposition of Signor Galassi, Signor ——— (I forget the name of the other baritone) will take his place."

Then the Colonel took me back and sat me down at the window and said: "Wait a few

minutes. Galassi will be along presently. Watch the effect."

True, Galassi came down the street from the Spanish hotel that he stopped at on Irving Place. He sauntered along till he came in front of the poster. Then his face grew red. He rushed into the office and exclaimed in broken English:

"My deara Colonel! Galassi not indispore"—and here he hit himself a tremendous crack on the chest—"Galassi nevair in bettair voice; Corpo di Carne—ees dees ze voice of a seek man?" and with that he let out a tone that nearly cracked the glass.

He and the Colonel then got into a violent altercation, the result of which was that, after nearly coming to blows, Galassi consented to sing on a promise of a part payment, principally, however, as he said, "so zat ze public shall not be disappoint, and 'ave to 'ear zat other damn bariton who ees no good, who is an insult to musical intelligens."

It was by this kind of bluff that the dear old Colonel used often to wade his way through a season, which did not only end, but began with bankruptcy.

\* \* \*

The critics, in their resumé of what was accomplished during the last season at the opera, do not appear to be very enthusiastic. For instance, our good friend Henderson, of the *Sun*, is of the opinion that "the taste of the public to-day is far below that of the public which used to attend the performance in the old Academy of Music twenty-five years ago. All that a singer has to do in order to have success now is to sing loud, fast or high, and if he can do two of these at once he is great; if he can do all, he is the greatest."

"Refinement of style," says Mr. Henderson, "perfect beauty of voice from top to bottom, intelligence in phrase and nuance, acquaintance with the correct manner of delivering the music of any particular period or composer count for nearly nothing. The antics of Chaliapine in Mozart, the extraordinary physical industry of Miss Farrar in all her rôles, or the inexcusable slaughter of the measures of *Marguerite* by Mary Garden, are applauded by present audiences quite as vigorously as the vocal feats of Mme. Tetrazzini."

Nor is Mr. De Koven, of the *World*, more hopeful. He says:

"I can hardly feel that the Metropolitan can justly be said to have either upheld its prestige or lived up to former traditions, and unless another season shall inaugurate much in the way of new departure and radical change, the Metropolitan will not long continue to hold, from either a popular or an artistic standpoint, its position as the leading opera house of this hemisphere. The season at the Metropolitan may be briefly summed up in one word, 'Caruso,' for without this single artist I hardly see what would have become of the season at all. Surely a rather lamentable statement!"

The eminent critic of the *Evening Post* appears also to be downhearted, as he quotes the *London Standard* to the effect that the "advent of Mme. Tetrazzini in that metropolis may be said, without any attempt at disparagement, to have put the operatic clock back fifty years, for in order to provide the prima donna with an adequate medium for her wonderful vocal pyrotechnics, Donizetti and Bellini will rise from their graves, so to speak, and take their place alongside Wagner and Puccini."

What these eminent critics fail to realize is that the great mass of the people are not up to the musical standard of the best criticism, and so will naturally be inclined to prefer melody, especially when it is of a simple, well-known character.

The barrel organ in former days, and in later times the music-box and phonograph—we must not forget the pianola—have made certain tunes popular, familiar, and to hear what is familiar rendered by a great artist, or by a fine singer—because the two are not always the same thing—will surely attract not only the young generation but the old people. And just so long as people do love melody, the claim of the Italian artists that they interpret melody best will be good and will appeal to the mass.

At the same time, we must not lose sight of the fact that the notable successes of the season, while among them we must count the appearance of great artists in popular operas at the Metropolitan, have been the new productions at the Manhattan, which have not depended upon melody at all.

Now, let's see if we cannot hear from another eminent authority who has something to say on the other side with regard to the appreciation of art in this country. Sir Caspar Purdon Clarke, the imported director of the Metropolitan



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Museum of Art, has just given his opinion with regard to the appreciation by Americans of the highest art, and said:

"We had standard operas years ago. The styles of music were clearly understood. We knew what was and what was not good form. Then Richard Wagner appeared. He told us all our ideas were wrong. He offered something entirely different. There were lectures about it. His devotees said all the older forms were unworthy of serious regard. They put Wagner's operas on at the opera houses and talked much—sometimes sheer nonsense."

"It's about the same way with pictures. Classes come here and gather around the Millets and Corots and Rousseaus, while their instructors talk learnedly of color effects, atmosphere and strange, hidden things. The young women in the classes go away deeply impressed."

"In the same gallery on opposite walls hang pictures by Millet and De Neuville's battle scene in the Franco-Prussian War. The Millets have been polished with silk handkerchiefs, protected, nursed to the last degree. But when there are many people here, especially on a holiday, the crowds in front of the De Neuville are so large that the visitors sometimes back up against the Millets to get a better view of the war scene opposite. Then there is a cry of distress that the Barbizon school is not appreciated by the general public."

"The average visitors have a very fair idea of the value of pictures. They have little time for faddists and nonsense about mysterious, hidden things. They do not know that some of the details of the Barbizon pictures might have been done by a scene painter. But they do enjoy pictures which tell a story and appeal to the humanities and the imagination. After all, what other purpose has the art of painting?"

"Americans are keener in their appreciation of good pictures than the English people. There seems to be an aspiration for finer things among them. Great painters are not made by faddists. Genius cannot be cultivated in a schoolroom. The great Turner was the son of a Covent Garden barber. He hurried through his work that he might slip away to the country to sketch

for the joy of it. His early paintings lacked color; as a fact, he had not the means to buy the paints. Saint-Gaudens cut gravestones in his early days. He learned all he could at the Cooper Institute. When I first met him in Paris, in 1870, he was carving tombstones. I next met him in Rome, where he was cutting cameos at night to earn money. He illustrates the point I wish to make—artists work to express themselves. They must work."

Now, the eminent English authority said one thing which it might be well for musical critics, even of the highest rank, to remember; namely, that the mass of the people will always appreciate in Art that which "tells a story and appeals to the humanities or the imagination," and furthermore, that the greatest philosophers—not critics, but philosophers—including Tolstoi, have insisted, and justly, that Art has no other true purpose, and that that Art which is only for the elect few, tells no story and does not appeal to the humanities is not Art at all.

\* \* \*

Trouble in Paris! A commotion in the fashionable singing school conducted by De Reszké, caused by the expulsion of one of his most promising pupils, who was discovered to be the author of a series of anonymous letters addressed to M. De Reszké, attacking the reputation of the Countess Margaret Cassini, the niece of the former Russian ambassador in Washington.

Since the Count left America, the Countess has resided in Paris and studied with M. De Reszké with a view to appearing in opera. She is almost ready to make her debut. Jealousy of her success seems to have been the motive of the anonymous letters.

Scandal concerning the young Countess was rife in Washington, but she can console herself that there is no surer aid to success than plenty of scandal!

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## Applicants for Positions in New York Choirs Have Many Difficulties to Face

The Spring is bringing the usual influx of singers from other cities to New York in search of church choir positions in the Metropolitan district, which includes many of the Jersey towns. In many cases outside soloists are better qualified than the New York singers, and such cities as Pittsburg, Philadelphia and Boston pay some salaries as high as are to be obtained in New York; but the supposedly greater opportunities to appear in concert and the chances to hear grand opera are lodestones to the strangers.

Candidates can profit, however, by the New York *Sun's* description of what is in store for them. The first thing a newcomer has to do is to register with a church music bureau, which costs ten dollars. Having taken your money, the manager of the bureau rates you in one of two classes. The first class runs from nothing up to \$500 a year as the worth of the candidate. The second begins with \$500 as the minimum and takes the limit off the other end. In addition to the registration fee, the bureau generally requires 5 per cent. of the first year's salary, which in most cases applies whenever you change and secure a position to which he has sent you.

Subsequently to your registering he notifies you of every opening he thinks you might fill. Many organists are his friends and are under obligations to him for divers reasons. They usually call upon him to furnish substitutes at short notice when one of their soloists gets a sudden cold. In such cases he gets 10 per cent. of what the substitute is paid.

Some churches do not like to have the music bureaus send them unknown singers. The bureaucrat knows this, too, and when he notifies a client of such an opportunity he also adds: "Don't use my name!"

In such case, when the organist or committeeman asks you the source of your information as to the prospective vacancy, you must dissemble. The "don't-mention-my-name" organist and the committeeman have some reason for their position in the matter. "The music bureaus," they say, "have to do something for the singers whose money they have taken, and they send us many singers that are worthless. We are content to fill our positions as best we can from among the church singers personally known to us."

All wise candidates have personal interviews with organists and committeemen having jobs to bestow.

"Never write," says the music bureau man. "Lay for your organist or committeeman. Lasso them, if necessary, but make them talk to you."

If by chance you have done this and have obtained permission to be heard you are subsequently summoned to sing at some time before the committee, usually in a chilly church, with many chilly persons listening. Many of these listeners are chilly candidates, and the longer they wait their turn the chillier they become and the more thoroughly convinced that they have made a mistake in thinking that any one would like to engage them to sing Sunday after Sunday.

By the time their turn comes to show their paces they are usually in unfit condition to do themselves justice. After they have sung they are generally allowed to go away quietly and unhindered, if despondent.

In very many instances the successful candidate is the one who has learned to sing a gospel hymn temperamentally. Many committeemen are very good persons, who love gospel hymns and are affected by one sung well. But gospel hymns do not always win for their singers. As a rule the committeemen succumb to a male singer's rendering of such a number. Women are more successful with other music.

There is a soprano here who has been uniformly successful in obtaining one of the highest class positions open each year by singing frilly music in a frilly way. She came here with a musical education obtained abroad and imported with it such a way with her that the average committeeman has no show at all and invariably falls prostrate at her feet and offers her the job. Even her friends among singers vote her a very unsatisfactory soloist, and members of quartets have often made what protests they dared against her being engaged. One year has proved to be her limit in a church.

Then there is the case of a Paris trained soprano, who made an immediate success among whatever singers heard her and they declared that she had a lovely voice, of unusual range and of most excellent, smooth method. Yet she was rejected in several churches for sopranos regarded by other singers as of inferior material.

### Mehan Students Organize

The Mehan Vocal Art Association has sprung into existence during the past two weeks. The idea of banding all Mehan students, past and present, into a sort of alumnae association was advanced recently by a student from the far West and it found ready acceptance. As a result, a committee on organization was appointed, of which J. C. Wilcox is chairman and Percival

Marshall secretary, and practically all pupils at the Mehan Studios have signed the preliminary membership roll. A printed prospectus is now in preparation and will be mailed to out-of-town students whose addresses are known. The association will issue, periodically, a bulletin which will be a means of communication between members; will endeavor to arrange for a students' home, where out-of-town students may live while in New York, amid congenial surroundings, and will endow some partial scholarships for the assistance of students whose talents and circumstances justify assistance of this nature. This movement is entirely among the students, Mr. and Mrs. Mehan having nothing to do with it beyond consenting to the use of the name.

### Mme. Albani Turns Teacher

Mme. Albani decided to join the ranks of famous singers who have become teachers. A London journal remarks: "It may not be generally known, by the way, that the popular notion that Mme. Albani derived her *nom de théâtre* from Albany, in New York State, is quite erroneous; it was chosen for her by Lamperti, after a famous Italian family. The good people of Albany, however, jumped at once at the other idea, and Mme. Albani never had the heart to undeceive them."

### Recital at Columbia University

Prof. Cornelius Rübnér, head of the music department at Columbia University; Modest Altschuler, conductor of the Russian Symphony Orchestra, and Maurice Kaufmann, concertmaster of the same organization, gave the last of a series of chamber music recitals Tuesday in Earl Hall. Works performed were a trio in G minor for violin, 'cello, and pianoforte by Professor Rübnér, and the Grieg Sonata, for violin and pianoforte.

### Melba's Popularity in Australia

In order to test the proportional voting system introduced in the last session of the West Australian Parliament a plebiscite taken at Perth during February to disclose "the greatest Australians" placed Madame Melba, Sir John Forest, the Right Hon. Sir Alfred Deakin, the Right Hon. Sir Edmund Barton at the head of the poll.

Léon Renny, the baritone, gave a recital of modern French songs at the residence of Mrs. Williamson W. Fuller, No. 1072 Fifth Avenue, on Friday afternoon, April 3. He was assisted by William Janashek, pianist. The program included songs by Fauré, Hahn, Debussy and Saint-Saëns.

## WOMEN IN ORCHESTRAS

### London Conductor Points Out Their Shortcomings in This Sphere

A woman who has had some years' experience as a conductor of feminine orchestras in England writes this jeremiad to *London Truth*:

"The non-success of so many ladies' bands is entirely the fault of the 'ladies.' For the most part they are well-nigh impossible to deal with. They won't rehearse regularly, they won't stick together long enough to do any good, and they throw over the most important engagements, without a word of warning, if something better turns up. That they have accepted the first engagement counts for nothing. The favorite work with these orchestral players is that in hotels and restaurants. Socially, it is the lowest kind of work, but they like it, because so little rehearsing is necessary. Personally, I consider it a sad sight to see girls of gentle birth content to play in restaurants—often dressed up in some ridiculous costume—when, if they would stick together in an orchestra, and give concerts, they could earn their living in a self-respecting manner. The concert platform, the garden party, the 'at home,' and, perhaps, the very top class of exhibitions, these are legitimate spheres for refined girls to work in, and not in public restaurants and eating-houses. Yet, though work of the better class is available in plenty, it is next to impossible to secure the services of those willing to work in a way to make it a success."

She further complains that the majority of these women and girls would rather starve in one room in London than take engagements elsewhere; that they are lazy about rehearsing, and that they break contracts without the slightest compunction. Their salaries are not high, but they earn more than the average clerk, typewriter, secretary or governess.

### George Deane in Lancaster, Mass.

BOSTON, April 6.—George Deane, the tenor, of this city, was the assisting artist at a concert given in Lancaster, Mass., last Friday evening by the Van Vliet String Quartet. Mr. Deane's numbers included Clutsam's "When I Hear Thee Sing," Thayer's "My Laddie," Andrews' "Oh, for a Day of Spring," Park's "There Was a Bonnie Lass," Reichardt's "When the Roses Bloom," Tours' "Mother o' Mine." The concert was most successful and Mr. Deane received warm applause. D. L. L.

Enrico Bossi's opera, "Der Wanderer," had its first hearing last week at a special performance at the Frankfort Opera.

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## WITH MUSIC CLUBS OF NATIONAL FEDERATION

Increased Activity in the Southern Section  
Reported by Mrs. Claude Steele,  
of Oklahoma

MEMPHIS, TENN., April 6.—The following announcements were made to-day at the press secretary's office of the National Federation of Musical Clubs:

From Mrs. Claude Steele, president of the Southern Section, comes report of good work in her office. Two new clubs have recently been federated under her instructions and a State director has been appointed for South Carolina. Mrs. A. G. Brice is the appointee for the State directorship. The two new clubs to federate are the Music Club, of Biloxi, Miss., Mrs. W. O. Talbot, president, and the Apollo Club, of Clarksdale, Ark., Mrs. Sam. Laser, president. Mrs. Steele, who resides in southern Oklahoma, will be in attendance at the National Board meeting, which will be held in Chicago to-day, to-morrow and Wednesday.

The Beethoven Club, of Carrollton, Miss., announces for April 22 a most interesting program, on which appear the names of Misses Blanch Turner, May Harvey, Berta Thompson, Lois Harvey and Mrs. Kimbrough.

Elaborate preparations are being made by the Treble Clef Club, of Jonesboro, Ark., for a concert to be given at the close of the season. Plans are under the direction of Mrs. Virgil Petty, the club's efficient president.

The annual election of officers will be held by the Cynthia, Ky., Music Club on April 7.

The Ladies' Saturday Music Club, of Muskogee, Okla., gave an open session on March 28 with a Chopin recital. Mrs. E. Cravens was the leader for the afternoon.

Memphis, Tenn., has a new and very active music society in the MacDowell Club. This club is expected to join the federation and receive its many benefits and pleasures.

The Ladies' Friday Music Club, of Jacksonville, Fla., celebrated Open Day with an oratorio concert on March 28.

The Musical Club, of Stillwater, N. Y., reports a satisfactory year's work having been about completed. The members studied this season Russian composers and composition exclusively. N. N. O.

### One Sort of Economy

When Mary Garden was at Atlantic City, recovering from the attack of grip that necessitated the postponement of her first appearance at the Manhattan, she was surprised to meet an old friend at the depot waiting for a train to New York. She wondered at his presence there at such a season, and he explained. Miss Garden tells of it:

"He had received a telegram that morning from his wife reading:

"Come down to Atlantic City at once. I am dying.—Helen."

"The wretched man slammed down the lid of his desk, grabbed his hat, and reached Atlantic City by the first express.

"In a ravishing toilet his wife was at the station to meet him with the hotel motor-bus.

"But—but," he stammered, "what did you mean by that telegram about dying?"

"Oh," she explained, laughing, "I wanted to say that I was dying to see you, but my ten words ran out, and I had to stop."

## The Famous Lucca-Bismarck Picture



PAULINE LUCCA AND CHANCELLOR BISMARCK

This Is the Photograph Taken at Ischl, in 1865, Which Caused a Sensation

The death of Pauline Lucca has revived many interesting anecdotes associated with the name of that famous singer. One of the most-talked-of incidents in her career was the Bismarck photograph affair, of which the Berlin *Fremdenblatt* recently gave a new version.

According to this account Pauline Lucca was an esteemed friend not only of the Chancellor himself but of all his family, and was a constant visitor at their house whenever she went to Berlin. As the story is now told, the picture was taken at Ischl in the Summer of 1865, when the great statesman was at that resort in the suite of King William of Prussia. Finding that the singer was also resting there, he strolled around one afternoon to pay her a visit. When he left she was also going out, and they strolled down the street together. In a moment all eyes were turned on the two celebrities. First one idler began following and then another, until a crowd of several hundred people was parading behind them, to their great annoyance.

The sign of a photographer loomed up, offering a haven of refuge. They turned in to get rid of the crowd, and Mme. Lucca made a pretense of looking over views of the place. The photographer, however, also recognized the couple and saw a chance to advertise his establishment.

"Do not the honorable gentleman and lady want their pictures taken?" he asked. It amused Bismarck. "Why, of course," said he. And the thing was done.

There was really nothing about it to make a sensation, and none would ever have thought any thing of the incident had it not been that some years later the prima donna lost her copy of the picture and inserted advertisements in about fifty newspapers in Austria, Germany and France appealing for its return. Out of this somewhat extravagant proceeding there grew whispers which thrilled every chancellery and every opera house in Europe.

It is now revealed that she received one answer to her advertisements. It contained a copy of the photograph, but not the copy she had lost. It was postmarked in Berlin, and was accompanied by a complimentary letter in the big, bold hand of a soldier or a statesman who expressed his pleasure at being able to do a favor for so charming a woman. But the signature was illegible. Mme. Lucca showed the letter to every one she knew in Berlin, but never could get the handwriting identified.

Dora Becker, first violin; Marie Louise Neidhardt, second violin; Lucie E. Neidhardt, viola, and Carrie H. Neidhardt, 'cello, comprised the New York Ladies' String Quartet, which gave a concert last Wednesday evening at the Elliott Street School, Newark, N. J.

Weingartner is going to produce Edgar Igo's new romantic opera, "Des Tribunaux Gebot," at the Vienna Court Opera next year.

## JOHN HERMANN LOUD IN RECITAL IN SALEM, MASS.

Boston Organist Assisted by Heinrich  
Schuecker at Woman's Club—  
Newton Centre Program

BOSTON, April 6.—John Hermann Loud, the distinguished Boston organist, gave a recital before the Salem Woman's Club in the North Unitarian Church last Wednesday afternoon and was assisted by Heinrich Schuecker, harpist, of the Boston Symphony Orchestra and of the faculty of the New England Conservatory of Music, of this city. Mr. Loud's numbers included the introduction and finale of the Nineteenth Sonata, by Rheinberger; a melodia, by Max Reger; a wedding song in F, by Stebbens; toccata and fugue in D minor, Bach; Guillemant's Seventh Organ Sonata and selections by Wheelton and Lemmens. Mr. Loud and Mr. Schuecker played selections for the harp and organ by Reinicke and Thomas. The recital was a pronounced success.

Mr. Loud gave his 187th organ recital last week Monday evening in the First Baptist Church in Newton Centre, Mass., assisted by Celestine Cornelison, contralto, and Henri G. Blaisdell, violinist. This was one of Mr. Loud's most successful recitals of his present series at this church. His numbers included a Bach fugue; Saint-Saëns's Prelude, op. 109, No. 3; Merkel's Allegro in A; Claussmann's Grand Chorus in F, and the "Grand Piece Symphonique," by César Franck. D. L. L.

### Atlantic City Recital

ATLANTIC CITY, April 6.—The last of the series of recitals at Mr. and Mrs. Joseph H. Ireland's studio, No. 1311 Pacific Avenue, was the most enjoyable musical event this city has had for a long time. Paul Zierold, 'cellist; Mrs. Joseph Ireland, pianist, and Joseph Ireland, tenor, presented an interesting program of Beethoven, Schubert, Schumann, Bruch, MacDowell, Mrs. Beach and Boellman compositions. L. J. K. F.

"The Marriage Fever" is the name of a new operetta in three acts by Franz Rumpel, which has had a successful premiere in Breslau, Germany.

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## FROM MUSICAL AMERICA READERS

### St. Louis Heard "Crispino e la Comare" in 1867

To the Editor of MUSICAL AMERICA:

A reader of your paper told me that he had heard "Crispino e la Comare" given in this city over forty-one years ago, and if I would refer to the files of the then *Missouri Republican* or the *St. Louis Democrat*, I would find full accounts of the production of "Crispino e la Comare" (Cobbler and Fairy), by the Mme. Ghioni and Susinni's Grand Italian Opera Company, with Strakosch, director. I found upon consulting the files that the opera was given twice, January 19 and 26, 1867, at De Bar's Opera House, Pine Street, between Third and Fourth, with Mile. Canissa and Signor Susinni in the leading rôles.

The *Republican* of January 26 says: "To-night the troupe and Manager Strakosch are to take their farewell with 'Crispino,' an opera of diametrically opposite kind to 'L'Africaine,' given the evening previous. Its melodies are so piquant and fresh that they captivate the ear in an instant and hold it in silver and chains from the first moment to the last."

Thinking that this information might be of interest to the inquirer and others, I take pleasure in supplying it.

MARIE PERNET-McCARTY.

St. Louis, Mo., March 30.

### Nationalism in Art

DEAR MR. FREUND:

I have read with great interest your editorial on "Nationalism in Art." So much has been

written and talked about this topic, pro and contra, yet it seems to me that the causes producing "nationalism in art" have been overlooked.

We are not yet a distinct American nation. We are in the "making." This conglomeration of races and tribes must be assimilated, amalgamated, ere a distinct American nation will make its appearance.

At present, almost every quarter of the globe is represented with its characteristics, its temperaments, its ideals. All this must pass away. Then, we are young, very young. Youth is always energetic, enthusiastic, always in for "big things." Let this youth reach manhood, settle down to a well-ordered, well-regulated life, and watch it then! At present this youth is engaged in doing great things materially—laying the foundation for future Art-life. It is as useless a waste of time and effort to speculate about the characteristics of the future "American music" as it is to speculate upon the future "American nation."

One thing, however, is certain, "the American nation" will appear and with it a distinct "American music." So let us be patient.

Very respectfully,

AUGUST GEIGER.

Brenau College Conservatory, Gainesville, Ga., March 28, 1908.

### From a Good Friend in Alabama

To the Editor of MUSICAL AMERICA:

In the last issue of your paper, in a fine article in which you describe my visit to Costa Rica, I notice the types make it read that my sister, my wife and I gave a musicale at Cartago. I will have to laugh with you, and inform you that there is not a "Mrs. J. P. Mills" as yet. Indeed, it should read my sister and brother-in-law and I.

Enclosed find Post Office order, for which please send me copies of the issue of the 28th,

which I am going to mail to my musical friends in Costa Rica, as I wish them to see that there is one musical paper that is in for everything which will upbuild music in America.

I do not think that there is one selfish breath drawn by MUSICAL AMERICA.

Well does it deserve the patronage of the musical public. My sincere wish is that your worthy efforts may be the means of spreading your good teachings broadcast for the world of musicians and help bring them into closer unity with each other.

To me your paper is like a bond, binding the weak and frail with the great and grand, and an inspiration and a rest to me after my day's toil, bringing me in touch with musicians all over and making me know them, like one big family surrounding me.

Accept my thanks for Mr. Freund's very able article, "To a Young Girl Out West," which will not apply to the West but to all directions—a sincere "heart-to-heart talk" which should do great good for men and women aspiring to any chosen heights. Very sincerely yours,

JOHN PROCTOR MILLS.

Montgomery, Ala., March 29, 1908.

"How is Norah getting on with the piano?" inquired Mr. Leahy's employer, to whom Norah's father had confided the fact that his daughter was taking music lessons.

"She shtrives wid might an' main," said Mr. Leahy, "and she's on a grand piece. Well, sorr, all I can say is, that if Mr. Chopping—that she tells wrote the piece—cud come to life again an' hear Norah play it, he'd be thankful he was dead an' buried before iver Mrs. Leahy tuk the notion to have Norah study the piano. An' that's the thruth!"

The management of the Opéra Comique, Paris, has opened a fund for the erection of a monument to the late conductor, Alexandre Luigini.



TENOR: Those high notes of mine made my throat ache.

HOST: They made my ears ache, too.—*New York Evening Telegram*.

\*\*\*

MR. WOODY: Music is a most fascinating study. Do you know I'd like to sing, awfully.

MISS BLUNT (who had heard him): Oh, you do.—*Boston Transcript*.

\*\*\*

"How was the concert, yesterday?"

"Frightfully tedious; but melodious—very melodious."—*Simplicissimus*.

\*\*\*

"What did you think of the opera?"

"I'm not quite clear about it," answered Mr. Cumrox. "I can't make up my mind whether I couldn't appreciate it because I had a headache or whether I got a headache trying to appreciate it."—*Exchange*.

\*\*\*

Miss Jeannette Gilder was one of the ardent enthusiasts at the début of Tetrassini. After the first act she rushed to the back of the house to greet one of her friends. "Don't you think she is a wonder?" she asked, excitedly.

"She is a great singer, unquestionably," responded her more phlegmatic friend, "but the registers of her voice are not so even as, for instance, Melba's."

"Oh, bother Melba," said Miss Gilder. "Tetrassini gives infinitely more heat from her registers."—*Everybody Magazine*.

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# NORWAY'S NEW STAR

**Borghild Bryhn, Formerly a Nursemaid, Is Engaged for Covent Garden Season**

LONDON, April 1.—Among the younger artists to be heard at Covent Garden during the forthcoming season will be Borghild Bryhn, the Norwegian soprano, whose debut during the special season of Italian opera last Fall partook of a sensational nature in its effect upon her audience.



**BORGHILD BRYHN**

**Norwegian Soprano, Who Is Among the Artists to Sing at Covent Garden**

It will be remembered that this young woman was a nurse in the house of a London police official before her talents were discovered, and that it was through singing nursery songs to the children that she disclosed the possession of an unusual voice. She returned to her native land to study and there became a protégée of the late Edvard Grieg and a pupil of Mme. Grieg.

She made her debut at Grieg's concerts in 1906 and later became a pupil of Raimund Von Zur Mühlen in London. Her first appearance in opera took place at Christiania, where she sang in the Norwegian opera, "The Sailor's Bride." During the last Autumn season at Covent Garden she sang *Santuzza* in "Cavalleria Rusticana" and *Laura* in "La Gioconda." She was born twenty-five years ago in Christiania.

# KREISLER VERY ILL HOFMANN PLAYS ALONE

**Chicago Audience Disappointed Over Non-Appearance of Celebrated Violinist**

CHICAGO, April 6.—The large audience that came to Orchestra Hall Sunday afternoon to attend the joint recital of Josef Hofmann and Fritz Kreisler reluctantly read the announcement that, owing to the sudden and serious illness of the violinist, the pianist would present the entire program.

Mr. Kreisler was obliged to cancel a concert last Thursday in St. Louis, and went on to Milwaukee, hoping to appear there Saturday, but his physical condition made that impossible and he was brought back to this city Sunday by his wife. His physician at the Auditorium diagnosed his ailment as *la grippe*. His low physical condition is due to overwork, and absolute rest is a necessity.

The disability of Mr. Kreisler necessitated a complete change of program after Mr. Hofmann arrived at the hall, but he was equal to the emergency, although his nerves were somewhat shaken by the serious condition of his artistic associate.

C. E. N.

## People's Choral Union in Boston

BOSTON, April 6.—Mendelssohn's "St. Paul" will be performed in Symphony Hall, Sunday evening, April 26, at 7.30 o'clock, by The People's Choral Union, Samuel W. Cole, conducting. This great work has not been heard in Boston since 1898, when it was given in the old Music Hall by the Handel and Haydn Society. It contains many grand choruses, besides many beautiful and impressive solos. The solo parts will be taken by Mrs. Grace Bonner Williams, soprano; Alice Stanaway, alto; George Parker, tenor; Earl Cartwright, bass. The orchestra will be made up of men from the Boston Symphony Orchestra. The People's Choral Union furnishes practically the only opportunity the Boston public has of hearing genuine oratorio music, adequately staged, at popular prices.

D. L. L.

## Asger Hamerick Sends Thanks

BALTIMORE, April 6.—Asger Hamerick has written from Europe a letter of thanks to Joseph Pache for the production of his oratorio, "Life, Death and Immortality," which was recently presented at the Lyric by the Baltimore Oratorio Society. Mr. Hamerick had heard of the excellence of the production of his work from music critics.

W. J. R.

In the production of Strauss's "Salomé" in Rome the name part was taken by Gemma Bellincioni.

# A POPULAR DETROIT ARTIST

**David Duggan, a Pupil of Vannucini and de Reszke, a Favorite with Concert Goers**

DETROIT, April 6.—David Duggan is a young tenor who, since his return from his studies abroad, has become a favorite of the Detroit music-loving public.

The popularity he has gained is well deserved, as he has cultivated natural gifts of a high order



**DAVID DUGGAN**

**Since His Return to America from Europe He Has Become a Detroit Favorite**

under the most favorable auspices during a long and a thorough course of study in Europe, where he was closely associated with many of the foremost singers of the day; in Florence, where he was a pupil of Vannucini, making a specialty of Italian opera rôles; later in Paris, as a pupil of Jean de Reszke, and in London, where he studied with the Wagnerian conductor, Richard Eckhold.

He made his debut on his return from Europe at a concert of the Beethoven Trio. Last week he distinguished himself by his artistic singing at the reception given by the Detroit Woman's Club to all the women's literary clubs of the city.

F. G. L.

# CHILDREN'S SONGS PLEASE IN BOSTON

**Bertha Wesselhoeft Swift Gives Unique Program for Young Folk**

BOSTON, April 6—

"The greatest and best of all life's joys  
Is singing to good little girls and boys."

This is the quotation from "Daddy Long Legs" which headed a program of songs for children given by Bertha Wesselhoeft Swift, Boston's popular soprano soloist, in Potter Hall, last Saturday afternoon. Miss Swift seems to take the fullest enjoyment out of singing these children's songs and her pleasure is infectious.

She was assisted by Margaret Gorham, who played excellent accompaniments and by Alice M. Creech, the story-teller.

The program included four little songs by Bertha Remick, which were written especially for Miss Swift. Miss Remick attended Miss Swift's first recital of the season at The Tuileries, and was so impressed by Miss Swift's work that she decided to write some songs especially for her.

A group of five Mother Goose Melodies, by Elizabeth Coolidge, was the closing number on the program. Mrs. Coolidge, who is a society woman and prominent composer of Pittsburg, Pa., is now making arrangements with Miss Swift to write her some special songs for children.

The program also included groups of Flower Songs and Dolly Songs, and by request a special group of songs by Edith Currie, which were given at one of Miss Swift's earlier recitals this season. The "Nonsense Rhymes," by Lang, were particularly successful.

There was a large and enthusiastic audience in which grown-ups were as well represented as the children. Speaking of the recital the Boston Herald said: "Miss Swift has a charming voice and even the youngest child there could understand every word as she sang."

Miss Swift will give another of her recitals of songs for children in Cambridge, April 25, and one in Newburyport, Mass., May 4.

## Kneisel Quartet in Baltimore

BALTIMORE, April 6.—The final concert of the Kneisel Quartet at the Peabody Conservatory this season was given Friday afternoon. The quartet was assisted by Harold Randolph, pianist, and W. E. Moffett, of Baltimore, double bass.

W. J. R.

## Music Subject of Decorative Panel

BALTIMORE, April 6.—A decorative panel entitled "Music," for the concert hall of the Peabody Conservatory, attracts much attention at the National Sculpture Exhibition being held in Baltimore.

W. J. R.

He displayed a full rich tone.—*Morning Post*, November 15, 1907.

Spalding's playing at his second recital only served to strengthen our opinion of the remarkable similarity between his style and method and those of Joachim.—*The Crown*, London, November 21, 1907.

A performance of distinction singularly free from the usual affectations of the virtuoso.—*Daily Graphic*, London, January 30, 1908.

Rarely has so youthful a player shown such real insight into the music he plays, so complete a forgetfulness of self, so sincere an avoidance of the tricks supposed to be effective.—*Tribune*, London, January 29, 1908.

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## DRESDEN'S "DALILA"

Irene Von Chavanne Appears in Saint-Saens's Opera for Fiftieth Time

DRESDEN, March 31.—Irene von Chavanne, of the Dresden Royal Opera, has just made the record of singing *Dalila* in Saint-Saens's "Samson et Dalila" for the fiftieth time. The public embraced the opportunity to express its appreciation of her artistic services here by showering her with floral tributes.

Fraulein Von Chavanne has been a favorite member of the Royal Opera ensemble for many years and has steadily grown since her first appearance until she now ranks among the foremost contraltos before the German public. She has made her greatest success as *Dalila*, *Herodias* in Richard Strauss's "Salomé," *Amneris* in "Aida," *Orpheus* in Gluck's opera and *Fides* in Meyerbeer's "Le Prophète." A. I.



IRENE VON CHAVANNE

Of the Dresden Court Opera, One of the Foremost Contraltos on German Stage

## KNEISELS IN PITTSBURG

Please Large Gathering at Reception of the Art Society

PITTSBURG, April 6.—The Kneisel Quartet was the attraction at the three hundred and thirty-ninth reception of the Art Society of Pittsburgh, in Carnegie Music Hall on the evening of Wednesday, April 1.

The concert was as nearly perfect as possible. Smetana's "Aus meinem Leben" chiefly won the fancy of the audience, although two scherzos, one by Beethoven, the other by Franck, prompted interesting contrasts.

A large and discriminating gathering enjoyed the concert.

Mancinelli's "Paolo e Francesca" was well received at the San Carlos Theatre in Lisbon. The principal honors were carried off by the Italian baritone, Titta Ruffo, who may be heard at the Manhattan next year.

A new romantic opera in three acts entitled "Nigel," libretto by Percy Pinkerton, music by Stephen R. Philpots, has just been given in London.

## A RECITAL IN BUFFALO

Myron W. Whitney Sings at Third of Iroquois Lenten Musicales

BUFFALO, April 6.—The third in the series of Lenten musicales at the Iroquois was a song recital by Myron W. Whitney, Jr., bass, on Tuesday afternoon, with W. J. Gomp at the piano. The chief merit of the recital was that Mr. Whitney, whose singing was characterized by intelligence and clear diction, made the audience acquainted with several not generally known German songs, as Jensen's "Serenade," Brahms's "Rothe Rosenknospen," Fischhoff's "Lied der Ghawaze," and also with some interesting French novelties—"La Chevelure" and "Mandoline" by Debussy, and "Ronde" by Godard. The Italian songs by Tirindelli and Scontrino were received with much approval by the majority of the listeners, as well as the English songs by Weld, Beach, Parker, Homer, Kellie, Molloy and Lohr.

Mr. Whitney rendered the latter two, which in themselves are musically insignificant, if not commonplace, with a sentiment and variety of tone color which would not have been amiss in the former groups. Mr. Gomp gave valuable assistance by his playing of the accompaniments.

M. B.

## DETROIT ORCHESTRA PLAYS

A Notable Program Offered at the Last Concert of the Season

DETROIT, April 6.—The Detroit Orchestra Association's last concert of the season drew a large and appreciative audience on Monday evening last. The program was a remarkably selected one in that it contained two important compositions: Schumann's Symphony No. 4 in D Minor and Tchaikowsky's "Francesca da Rimini."

This elaborate and most dramatically conceived composition was superbly rendered. Other numbers on the program were Overture "Coriolanus," op. 62, Beethoven; "Der Fliegende Holländer," overture; excerpts from "Das Rheingold" and "Die Meistersinger," by Wagner. The season's concerts of the course provided by Detroit's new orchestra association have on the whole been quite successful.

F. L.

## FARRAR SINGS "MERRY WIDOW"

Kotlarsky with Metropolitan Stars in New York Concert

Geraldine Farrar, Enrico Caruso and Sammy Kotlarsky, the Russian violin prodigy, provided the program for the concert given in the ballroom of the Waldorf-Astoria on Friday afternoon of last week, for the benefit of the New York Lying-In Hospital.

Young Kotlarsky, the Von Ende pupil, who is shortly to go on tour with Mr. Caruso, who is deeply interested in him, received as much applause as either of his older associates, and that was a great deal. His playing was technically accurate and brilliant, instinct with musical feeling and admirably poised. Surrounded by the society women who had arranged the affair, he held a little reception of his own in the dressing-room afterward.

Both Miss Farrar and Mr. Caruso were in their best form, Miss Farrar's singing of "The Merry Widow" waltz in Italian making a special hit. The proceeds netted about \$5,000 for the hospital.

## Heard Much Praise for Musical America

To the Editor of MUSICAL AMERICA:

Enclosed find check for subscription. I read MUSICAL AMERICA with great delight. I never allow the week to end without finishing reading it, otherwise I should feel my information regarding musical matters was not complete.

When visiting Boston, Philadelphia and Washington recently on a concert trip, I heard nothing but the kindest words and highest praise from the leading musicians in those cities for MUSICAL AMERICA.

Yours very truly,

CLARENCE DE VAUX-ROYER.

New York, April 3, 1908.

A violinist of some note engaged to play at a private function was tuning his instrument preparatory to his number, when the cultured, genial host facetiously inquired on the side: "Has the music begun?" His charming daughter, a confessed Philistine to the cause of the modern school of music drama, replied: "Perhaps it's Wagner, father."

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Club in a Brilliant  
Concert

BALTIMORE, April 6.—Gounod's Oratorio, "The Redemption," received a most brilliant rendition by the Baltimore Oratorio Society, assisted by the Musical Art Club, at the Lyric, Thursday evening, under the direction of Joseph Pache. The performance was most successful and interesting and was attended by a large audience, which showed its appreciation by hearty applause.

The soloists were Florence Hinkle, first soprano; Margaret E. Dulaney, second soprano; Mrs. Kate Della Mitchell, contralto; Nicholas Douty, tenor; Claude Cunningham, baritone, and G. Wright Nichols, organist. The soloists all made a most favorable impression. Miss Hinkle sang "From Thy Love as a Father," and Mrs. Mitchell, "While My Watch I Am Keeping" brilliantly and were heartily applauded. The soloists are all well known in Baltimore. Margaret E. Dulaney and Mrs. Kate Della Mitchell are Baltimoreans.

The work of the chorus was extremely good. The great chorus, "Unfold, Ye Portals Everlasting," proved to be a grand climax.

The orchestra was composed of Baltimore's best musicians, under the leadership of Louis Winter. The large stage of the Lyric was completely filled with the singers and musicians.

The audience displayed intense enthusiasm and the Oratorio Society and Director Pache have reason to feel gratified over the reception given their work. W. J. R.

### NEW POSITION FOR MISS WALDO

Popular New York Contralto to Make a  
Second Western Tour

Helen Waldo, the distinguished New York contralto, has just accepted a new choir position, Warburton Avenue Baptist Church in Yonkers, which she will assume the first Sunday in May.

Miss Waldo is having a busy season. Since her return from her Southern trip she has sung in Freeport, N. Y., and New Rochelle, N. Y.; on Wednesday she gave a recital in Newark, N. J., and now on Easter night she leaves for a second Western trip, to sing at the dedication of the new pipe-organ in the Grand Avenue M. E. Church, Milwaukee. She will also give a private recital there, besides singing in Green Bay, Wis., and at the Shattuck School and filling other engagements in Minnesota.

### Miss Irving's New Church Position

Isabel Irving, who for two years has been solo soprano at the Mount Vernon Congregational Church, has signed for the year beginning May 1 with the Second Presbyterian Church, of Brooklyn, where an excellent quartet choir is maintained. Miss Irving is an advanced pupil at the Mehan Studios.

During a recent engagement in Dessau, Germany, where she sang *Carmen*, Sigrid Arnoldson was presented by the Duke of Anhalt with the gold medal for arts and sciences.



FLORENCE HINKLE

Popular American Soprano, Who Was One of the Soloists at the Production of "The Redemption" in Baltimore Last Week

### Not All Conried's Kindness

Alessandro Bonci, says the *Morning Telegraph*, made an answer the other day which reminds one of Whistler's famous repartee to the barrister in the King's Bench Court in London.

Bonci was having a discussion with one of the management of the Metropolitan with regard to what he should or should not do with regard to some matter in which Mr. Conried was personally interested.

"You must remember," said the manager, "that it was Mr. Conried that brought you to the Metropolitan."

"You must excuse me," replied Bonci, with haughty Florentine politeness. "It was my voice, my talent and the labor of years that brought me here."

Who can deny the perfect justice of M. Bonci's feeling and dignified reply?

Whistler's answer in different circumstances will now come to mind.

"And so" thundered the cross-examining counsel, "you demand two hundred pounds for a few mornings' work?"

"No," answered Whistler. "For the experience of a lifetime."

Elsa Ruegger, the Belgian 'cellist, now residing in Berlin, recently played for the German Empress, and as a souvenir of the occasion received a brooch with the Empress's name engraved upon it.

Karl Jörn, the young tenor of the Berlin Royal Opera, who is said to be growing rapidly in his art, has received the gold medal for arts and sciences from the Duke of Saxe-Coburg-Gotha.

## BOSTON CECILIA'S CLOSING CONCERT

Wallace Goodrich's Chorus Gives  
Third and Last Program of  
the Season

BOSTON, April 6.—The Cecilia Society, Wallace Goodrich, conductor, was assisted by Josephine Knight, soprano; Nora Burns, contralto; John Daniels, tenor, and Heinrich Meyn, bass, at the third and last concert of the season in Jordan Hall last week, Wednesday evening. The orchestra was made up of men from the Boston Symphony Orchestra. The program was as follows: Mendelssohn, "Judge Me, O God"; Bruch, "The Flight of the Holy Family"; Ford, "When First I Saw Your Face"; Leslie, "Charm Me Asleep" and "Up, Up, Ye Dames"; Mozart, air from "The Marriage of Figaro" (Mr. Meyn); Miss Lang, "Love Plumes His Wings"; Elgar, "Spanish Serenade"; J. C. D. Parker, "Day-break"; Tancieff, "Sunrise"; Gabriel Faure, "The Birth of Venus," for solo voices, chorus and orchestra.

"The Birth of Venus" was given its first public production here. A performance of the work was given at the New England Conservatory of Music in 1902 and in the same year Mr. Goodrich brought out the cantata at the Worcester festival. The solos and the quartet were effective in this as in other numbers on the program. Miss Knight has a particularly pleasing soprano voice, and Mr. Meyn proved to be an artist of high standing.

Speaking of the work of the choruses, Philip Hale in the Boston *Herald* said:

"Ford's charming 'Since First I Saw Your Face' and Mendelssohn's motet were especially effective, and Leslie's 'Charm Me Asleep' was sung with a fine sense of proportion and with much taste. Leslie's 'Up, Up, Ye Dames' was worth doing, for it suggested the deliciously naive program note to the effect that Coleridge had 'a strongly original lyric gift.' Elgar's piquant 'Serenade' was deservedly applauded."

D. L. L.

### NEW CHAMBER MUSIC

Olive Mead Quartet Plays Novelty by  
Dohnanyi in New York

A new serenade by Dohnanyi, for violin, viola and 'cello, was presented at the concert on Thursday evening of last week by the Olive Mead Quartet. The novelty is in four movements, and although it was performed creditably, it does not give promise of constituting an important addition to the field of chamber music.

Haydn's Quartet in D Minor and Grieg's G Minor Quartet completed the program, which was presented in a satisfactory manner. The audience was not very large.

Ruth Saint-Denis, the American dancer, has lately been making a success in Munich with her terpsichorean illustrations of the music of "Lakmé." In her company are six Hindus, a conductor and a régisseur.

Mr. Hammerstein balked the ticket speculator by the simple process of not letting him have tickets with which to speculate. Strange nobody had thought of this.—*Philadelphia Public Ledger*.

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## FIFTIETH ANNIVERSARY OF MILWAUKEE CHORUS

Liedertafel Celebrates Event with an Elaborate Concert—Bach's Orchestra Plays

MILWAUKEE, April 6.—The fiftieth anniversary of the Milwaukee Liedertafel, which was held on March 31, was the jubilee event of the season in Milwaukee. The affair drew a large audience to the Pabst Theatre, where a festival program of choral and orchestra works and solos was presented.

Volunteers from the leading German musical societies in Milwaukee joined the festival chorus of the Liedertafel and nearly two hundred voices took part in the program. Weber's "Jubilee" overture, played by Bach's Orchestra, opened the evening and the "Erl King's Daughter," by the mixed jubilee choruses, was one of the features of the program. The solo work was especially fine also, and Rudolph Schmidt, in the rendition of "Hans Heiling," scored a brilliant success. The eminent talent of Theodore Kelbe for drilling and directing a mass chorus asserted itself in the best possible form.

Intonation, shading and general presentation were all that could be desired. M. N. S.

## EAMES AND CARUSO OPEN OPERA WEEK IN BOSTON

Theatre Crowded to Hear Metropolitan Company in Performance of Mascagni's "Iris"

BOSTON, April 7.—The annual one-week season of grand opera by the Conried Metropolitan Opera Company opened brilliantly at the Boston Theatre last evening, with a production of Mascagni's "Iris," which was presented for the first time in Boston. Mmes. Eames and Fornia and MM. Caruso, Scotti, Mühlmann, Tecchi, Navarini and Raimondi comprised the cast, while the conductor was Rodolfo Ferrari. The opera season here is under the management of Ernest Goerlitz, personal representative of Mr. Conried. There was an audience which completely filled the theatre and was essentially a society gathering. Mme. Eames, Mr. Caruso and Mr. Scotti were all in excellent voice. The opera itself did not arouse any very favorable remarks from the critics, but the opinion was unanimous that the artists made the most of the possibilities.

The repertoire for the week includes "La Bohème" this evening, "Il Trovatore" Wednesday afternoon, "Die Walküre" Wednesday evening, "Don Giovanni" Thursday evening, "Manon Lescaut" Friday evening, "Tristan und Isolde" Saturday afternoon and "Mignon" Saturday evening. D. L. L.

### Loving Cup for Castel-Bert

Eugene Castel-Bert, technical director of the Metropolitan Opera House stage, was presented with a large silver loving cup Saturday afternoon after the performance of "Tannhäuser," by the members of the stage department of the Opera House. Mr. Castel-Bert is retiring from the Metropolitan at the close of this season.

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## ATLANTIC CITY AMATEURS GIVE A NEW COMIC OPERA

Thomas B. Donaldson's "A Mexican Honeymoon" Sung by Morris Guards' Paint and Powder Club

ATLANTIC CITY, April 6.—A new comic opera, "A Mexican Honeymoon," by Thomas B. Donaldson, composed for the Morris Guards' Paint and Powder Club, was the principal attraction at the Savoy Theatre this week, at three performances, Friday evening, Saturday matinée and Saturday evening.

The leading social and military organization of the City-by-the-Sea has a section composed of the best men's voices in the great resort.

All the solo parts and choruses had to be written for men, the so-called ladies' parts and ensemble effects being given by the Guards, many of whom sacrificed incipient or creditable mustaches on the altar of the Divine Muse.

Charles S. Walton arranged the lyrics to suit the range of masculinity and did the orchestration very happily.

J. T. Roberts trained the choruses and solos, and directed the orchestra, and William H. Edwards was the stage manager.

The solo parts, sustained by Captain Harry Ellsworth Smith, a tenor and actor of vigor, as Juan Castillo; David Moore, a baritone, as Washington Pullman, who assumed several rôles and displayed versatility in acting, as well as a good singing voice; David Leycock, as George Spooner, and Harry Kauffman as his wife, with beautiful bass voices, did remarkably well.

Harry Riley and Harry Jones also gained popular favor. Many of the libretto airs were borrowed, but there were several original ones by R. N. M. Snyder. L. J. K. F.

## MARY GARDEN IN PARIS COMPLIMENTS AMERICANS

Singer Denies Hostility Toward Mme. Tetrazzini—Hammerstein Kept Busy

PARIS, April 7.—Mary Garden and several other members of the Manhattan Company arrived in Paris to-day. Miss Garden made this statement:

"I am still seasick, but my sense of satisfaction with regard to my season in New York is sufficient to make me forget it for the moment. The New York public, which regularly packed the Manhattan Opera House, was intelligently and finely awake to every merit in our performances."

Asked regarding the story of a coolness existing between her and Mme. Tetrazzini, before and during the voyage, Miss Garden replied: "That's one of the newspaper tales. There is nothing in it at all. It is true we did not speak during the voyage from New York, for the reason that we both remained in our beds speechless with seasickness. Oh, what a trip!"

Oscar Hammerstein arrived here after midnight last night but was up early this morning to attend to engagements that have kept him busy all day. He says he has a dozen important matters well under way, but none is ripe yet for public announcement. He leaves this week for Germany and Austria, returning to Paris afterward. On the trip over he organized the ship concert, in which most of his singers who were not seasick participated, nearly a thousand dollars being realized.

### Organist Butler to Return West

Following his farewell organ recital in Montclair, N. J., this week, Alfred Appling Butler, the distinguished Los Angeles organist and pianist, will return to the far West and give recitals in ten cities of southern California, one of his scheduled duties being the dedication of the Pomona College organ. Mr. Butler has recently returned from Europe, where he played with great success. He has been heard on various occasions in the principal American cities.

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## MME. LE GRAND REED WITH TORONTO CHORAL UNION

Distinguished Soprano Arouses Enthusiasm at Concert of H. M. Fletcher's Society

TORONTO, April 6.—The advanced section of the People's Choral Union, H. M. Fletcher conducting, gave a concert last Tuesday in Massey Hall, which demonstrated anew the excellent results of Mr. Fletcher's efforts to develop latent vocal talent. The singing of the chorus was spirited and enthusiastic throughout, while the quality of tone and the finer points of style realized left nothing to be criticized. Among the numbers were Praetorius's "Lo! How a Rose E'er Blooming," Costa's "With Sheathed Swords," Caldicott's "Where Are You Going, My Pretty Maid?" Othengraven's "Rosemary" and the "Sing Praises," from Liszt's "Graner" mass.

Mme. Le Grand Reed, the popular soprano, contributed a number of songs, which served to display the beauty and freshness of her voice and her consummate artistry to excellent advantage. An aria from Puccini's "Tosca" was given with particularly fine effect, illustrating as it did the dramatic capabilities of her voice and style. On each appearance she was compelled to give extra numbers:

Bessie Bonsall, the contralto, was also in fine voice and was loudly applauded after each of her numbers, as was Ruthven MacDonald, who sang "O Ruddier Than the Cherry." Others who contributed solos were Miss Williams and W. F. Robinson, while the accompanists were Jessie Perry, Mrs. Gerard Barton, Grace Fletcher and Mrs. J. R. Page.

### Night Students Hear Pauline Hathaway

On Wednesday of last week Pauline Parker Hathaway, the Brooklyn mezzo-contralto, who is a cousin of Clara Louise Kellogg, gave a song recital at Night School No. 62, on Hester Street, New York, for the benefit of the men students of the East side. The audience was most appreciative and rewarded the talented singer with enthusiastic applause after each of her numbers. It was an interesting experience, and the evident pleasure her hearers derived from her singing well repaid Miss Hathaway for her efforts.

### Song Recital in Wilmington, Del.

WILMINGTON, Del., April 5.—One of the most enjoyable song recitals ever given in this city occurred in the New Century Club on March 31, when George C. Carrie and Mary Barre-Carrie, of New York, gave a most interesting program. Both artists were in splendid voice, and in their duos their voices were most harmonious. It is to be hoped Wilmington will have the pleasure of hearing these talented artists next season. Miss Lore, as accompanist, was most efficient. M. S. C.

### Robert Ambrose Dies

HAMILTON, ONTARIO, April 6.—Robert Ambrose, the well-known musician, composer of the hymn, "One Sweetly Solemn Thought," and other pieces that won him renown, is dead at his home here, aged eighty-four years. The words of the hymn which of all his compositions did most to win him fame were written by Phoebe Cary.

## MISS AKERS SINGS NOVELTIES

New York Artist Avoids Beaten Path at Her Mendelssohn Hall Recital

Mendelssohn Hall, New York, was crowded by a large and fashionable audience at Sally Frothingham Akers's song recital on Tuesday afternoon. The manner in which an excellently arranged program was carried through evoked many expressions of delight and there were flowers in abundance for the gifted artist, who has never given a more convincing demonstration of her vocal attainments and refined art.

More than half of her program numbers were heard on this occasion for the first time in New York. These were a recitative and aria from Handel's "Amadigi," the "Hallelujah," from Bach's "Jauchzet Gott," Linley's "The Lark Sings High in the Cornfield," Humperdinck's "Wiegenlied," Leoncavallo's "Sérénade," Wachs's "Le vieux St. Jean," a ballade by Borodino, Young's "Breddon Hill," and three manuscript songs, "January," "February" and "November," by Grace Chadbourne, words from Nora A. Smith's "A Doll's Calendar."

The other numbers were the old Scotch "Aye Wakin' O," Brahms's "Schön War" and "Das Mädchen Spricht," Hugo Wolf's "Elfenlied," stanzas from Massenet's "Cherubim," an ariette from Saint-Saëns's "Ascanio" and "A Love Symphony" by Isidore Luckstone, the accompanist of the afternoon.

### Germantown Choir Sings "Redemption"

PHILADELPHIA, April 9.—An excellent performance of the first part of Gounod's "Redemption" and the "De Profundis" was given to-night at St. Luke's Church, in Germantown, under the direction of George Alexander A. West, F.R.C.O., organist and choirmaster. The choral singing, as also that of the soloists, was throughout of a high order and recognized as such by the large audience.

### Ernest Hutcheson's Students Play

BALTIMORE, April 6.—The students of Ernest Hutcheson and W. E. Heimendahl, of the Peabody Conservatory, gave a recital Wednesday afternoon. The participants were Helen Harden, Hattie Holthaus, Selma Rosenheim, Casline Hirsh, Lawrence Goodman, piano; Anna Stroh-meyer, mezzo-soprano; Margaret Maag, contralto; Jean Stewart, soprano. Prof. Hutcheson participated in the piano concertos. W. J. R.

### Mme. Pappenheim to Teach All Summer

Eugenie Pappenheim, the noted German prima donna, who has been teaching in New York for several years past with unqualified success, as is attested by the showing made by her many pupils, has decided to remain in the city during most of the coming Summer, in order to comply with the requests for lessons during the vacation months, which have already come to her from all parts of the country.

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## MILAN INDIGNANT AT LA SCALA'S SEASON

Puccini Abandons His Projected "Marie Antoinette"—De Lis to Sing "Tess"

MILAN, March 31.—The season at La Scala is drawing to its close, and never has there been a more miserable, disappointing season. Of the eight operas scheduled only five have been given as yet, and, with the exception of the few performances of "Christoforo Colombo" and "Louise," one woman, Eugenia Burzio, has been singing practically the whole season through, singing her voice away in alternate performances of "Tosca" and "La Gioconda."

But the other night a performance of "La forza del destino" brought matters to a climax. The public, already irritated and in no good frame of mind over the season, would only listen to such an antiquated opera if properly rendered, with good artists, but such was not the case. The tenor proved a failure and the whole cast was unworthy of La Scala. Loud disapproval and general uproar in the house ended this opera. The fact is, La Scala is at present in a sorry plight. The committee, fully aware that new life is needed in its administration, has made strenuous efforts to secure the services of the best men available. But on all sides the "honor" has been refused "with thanks," no one caring to assume the ungrateful legacy, until now at last the Maestro Vitale and Maestro Mingardi have accepted the posts of conductor and artistic director, and to them falls the task of uplifting La Scala.

Edith De Lis, the Boston soprano, has been reengaged for the Autumn season at the Teatro dal Verme here. She will create the title rôle in Baron Erlanger's opera "Tess," based on Thomas Hardy's "Tess of the d'Urbervilles."

Giacomo Puccini has given up his intention of writing an opera with Marie Antoinette as the central figure. Illica had prepared him a fine libretto, but it was of too large proportions, and to have reduced it to the tragic scenes only in the unfortunate queen's life would have resulted in a work too somber and depressing. Puccini is, of course, a firm believer in melody, and in comparing Italian music with that of other countries he says, "The one is the diamond, the precious gem, while the other is the setting, a skillful, admirable setting, but still always a setting."

\* Frances Alda, the young Australian with the beautiful soprano voice, who sang *Louise* this Winter at La Scala, has been engaged for the opera season at Buenos Aires. A. M. E.

### Carreno the Guest of Honor

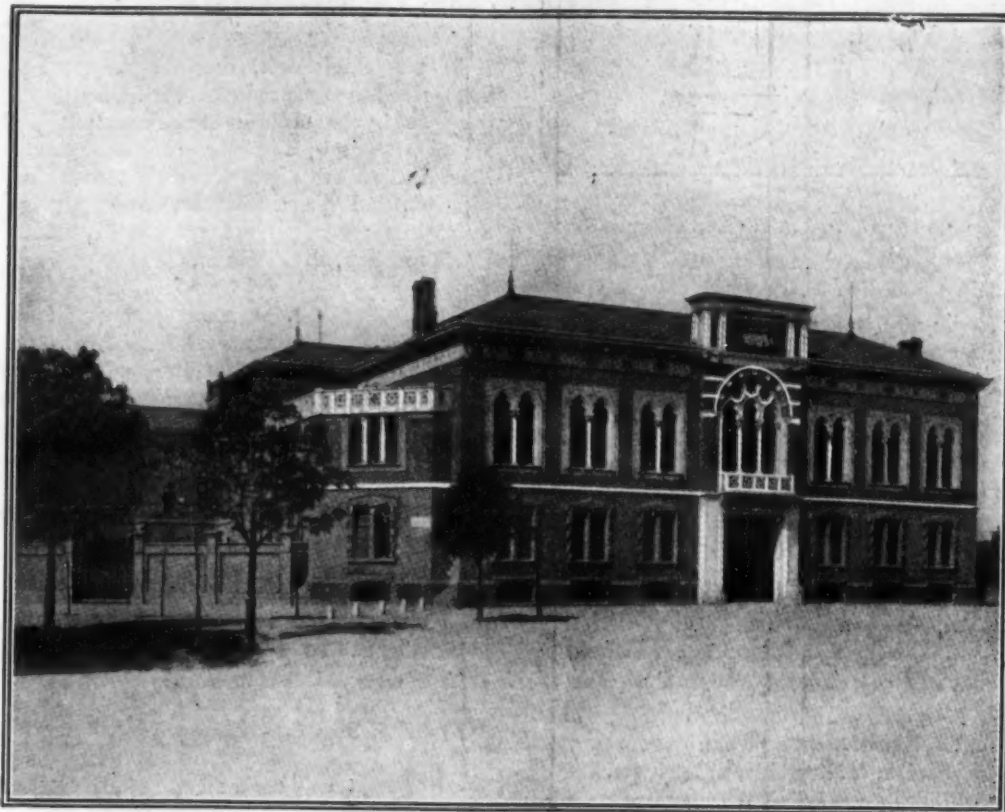
On Wednesday of last week the Women's Philharmonic Society of New York, Amy Fay, president, gave a special concert in the Chapter Room of Carnegie Hall in honor of Teresa Carreno, the eminent pianist. A program of operatic excerpts was given by the pupils of Luisa Cappiani, head of the vocal department, after which a reception was held. Mme. Carreno was presented with many flowers. Of the performers Veronica Govers distinguished herself by the charm of voice and style with which she sang a Spanish ballad.

Hamburg's Municipal Theatre has just produced Massenet's "Manon" for the first time, with considerable success.

Liszt's "Legend of Saint Elizabeth" was recently given at the Munich Court Theatre, with scenic accessories.

## OCTOGENARIAN STARS GIVE CONCERT

Inmates of Verdi Home of Rest for Aged Musicians Sing and Play Selections from Their Repertoires of Former Days—Basso of Eighty-Three Makes a "Hit"



THE VERDI HOME OF REST FOR AGED MUSICIANS, MILAN

MILAN, March 31.—It was only natural that the privileged inmates of the Verdi Home for Aged Musicians should have wished to celebrate St. Joseph's Day, the day of their patron saint, with some festivity. Last year the administration provided a musical program by outside artists; this year the inmates chose to prove that they are still able to make a good showing themselves without any one's assistance.

The combined ages of the nine performers amounted to 850 years. The program opened with piano arrangements of the overtures to Verdi's early operas "Nabucco" and "Giovanna d'Arco," played by Mmes. Mantelli and Pessina; the violinists, Meghini and Fallarini, then followed with solos, and the basso, Salvarini, showed himself to be still possessed of a robust voice.

When the eighty-two-year-old prima donna, Scaini, and the eighty-five-year-old tenor, Segato, to recall old days, sang the duet from "Ruy Blas," some wit remarked that it was a rather modernized version, with dissonances à la Strauss and Debussy, but the applause was none the less hearty. The hero of the day, however, was the eighty-three-year-old basso, Varani,

who sang an aria from "La Cenerentola" with astonishing ease. The concert closed with a waltz by Waldteufel for piano and violins.

This Home of Rest for Aged Musicians is a beautiful building designed by the architect, Camillo Boito, brother of the composer of "Mefistofele." The crypt containing the tombs of Verdi and his wife, Giuseppina Strepponi, was the special care of the artist Pogliaghi. The designs on the walls were most effectively carried out by the Venice-Murano glass works, in superb mosaics. The subjects are all allegorical and symbolic. This decorative part was made at the expense of one of the greatest interpreters of Verdi rôles, Teresa Stoltz.

On the ground floor is a kind of Verdi museum, containing the composer's medals, decorations, diplomas, his first piano, a spinet, and his last, the Erard grand, presented by the city of Genoa. The room in which the maestro died is reproduced exactly as it was. On the bed are laid three great palms. The sunny, tepid Italian air penetrates everywhere, and the whole atmosphere breathes peace, peace to the great one gone, and peace to the living. A. M. E.

### "Merry Widow" for Liederkrantz

The clubhouse auditorium of the New York Liederkrantz Society was crowded with 1,500 members and their guests on Sunday night to witness a performance of the "Merry Widow," given by the German company now playing at the Orpheum Concert Garden. The stage and scenery used were especially built for the occasion by the society. It was one of the most largely attended and enjoyable functions yet given in the Liederkrantz quarters.

Francis Rogers, the baritone, took part in a musicale on March 26 at the home of Mrs. George A. Beaton, Plainfield, N. J. Mr. Rogers is having a season of marked activity, and his splendid voice has never been heard to better advantage than it has this year.

### Americans in Opera Abroad

PARIS, April 4.—A letter received from Le Grand Howland states that the Grand International Opera Company, after a successful fortnight at Placenza, played "Cavalleria" and "Pagliacci" at Modena, with Marguerita Cain and Miss Harwas, both Americans. The company will open the Easter season at Cremona and then start on a tour on the American plan of Italy and Greece, taking the chorus, orchestra and scenery with them.

Leslie Harris, the English piano entertainer, was heard in his second Washington, D. C., recital on April 5, at the Columbia Theatre. His program included many novel recitations, imitations of opera singers, impersonations of popular characters, and improvisations of classic compositions, all of which proved amusing.

## CONCERT GIVEN BY BUFFALO CLEF CLUB

Alfred Jury's Chorus Assisted by Well-Known Soloists in Fine Program

BUFFALO, N. Y., April 6.—A noteworthy concert was given by the Clef Club, under Alfred Jury, at Convention Hall, on April 2, with Herbert Witherspoon, bass, and A. Laura Tolman, 'cellist, as assisting soloists. It is evident that Mr. Jury gives a great deal of attention to technical details necessary to obtain a good response to his wishes, and the chorus sang again with unanimity, precision of attack and nice effects of shading, maintaining the artistic standard of its first concert.

Mrs. Jury gained popular favor by her soprano solo in Rossini's "Inflammatus," which was partly repeated. Among chorus numbers by W. Batson, P. Godfrey, Eaton Fanning, Meyer-Helmünd, Neidlinger, Stewart, Dudley Buck and Sullivan, the "Hymn to Music" and "I Hear the Soft Note" by the latter two composers stood out as the most artistic ones. Mr. Witherspoon sang with vigor and expression an aria from "Le Cid" by A. Thomas, a song by Homer, an old Irish song, in which his breath control was marvelous, a charming old Scotch song, and, last but not least, a group by Schubert, Schumann and Nicolai, songs which were among the most beautiful numbers of the evening.

Miss Tolman's 'cello solos by Popper and Mendelssohn were well played and well received, so that she had to respond with an encore. Mrs. Julia S. Bagnall and Clara Foss were the accompanists for the club, while Myra Winslow acted in this capacity for Miss Tolman. M. B.

### WILLARD FLINT'S TOUR

Manager Bigelow Booking Boston Basso for Coming Musical Season

BOSTON, April 6.—Willard Flint, the basso cantante, of this city, has just been engaged for another appearance at Fall River, Mass. He will sing in a production of "The Messiah" by the Fall River Choral Society, April 13.

It is evident from the numerous reengagements of Mr. Flint that his artistic singing is such that it makes his hearers anxious to hear him again. He is invariably reengaged by choral societies, musical clubs, schools, women's clubs, etc. His manager, W. S. Bigelow, Jr., of this city, is now at work on his tour for the season of 1908-9, which will be much more extensive than that of this season, taking in the Middle West and South. Many applications have already been received for the coming season.

One of Mr. Flint's successful appearances recently was in Portland, Me., where he took part in a concert in which Virginia Listemann, the soprano, and Nina Fletcher, the violinist, of this city, took part.

The Portland *Daily Press* said of his performance: "Mr. Flint's rich basso was heard to much advantage in 'Eri Tu,' by Verdi, and he was recalled, singing in response a fetching little song 'You Would Better Ask Me.' The English songs of Mr. Flint were in happy contrast and secured for him hearty applause." D. L. L.

Adam Geibel's Cantata, "The Incarnation," has met with great success since its first production in November, 1907. Since that time it has had more than ten concert representations in and near Philadelphia, besides the numerous church services, where it was used at the Christmas season.



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Morse's American Band has been engaged to give the concerts on Easter Sunday on Young's Ocean Pier in Atlantic City, N. J.

E. R. Kroeger gives his sixth pianoforte recital in St. Louis on the morning of Saturday, April 11. His assistant is H. J. Balfour.

Bertha Caskey, one of Claude H. Warford's piano students, has been engaged as piano instructor of Bourbon College, Paris, Ky.

Mrs. Martha Shayne, contralto, gave a song recital at the studio of Mrs. Anna Groff-Bryant, in Chicago, Sunday afternoon, April 5, with Edwin Schneider at the piano.

Fritz N. Huttman, the young tenor, who has been singing with such success with the English Opera Company at the International Theatre, Chicago, was a pupil of William A. Willett.

Gerta Saumell, of No. 179 West Seventy-sixth Street, New York, gave a lecture on "Materialism in Piano Study" in Mme. Torpadie's studio, Nos. 807-808 Carnegie Hall, Tuesday, April 7.

Alfred A. Butler, the organist of the Methodist Church of Montclair, N. J., will be the organist at Ocean Grove this Summer, after which he will go to his new home in Pomona, Cal.

The concert hall of the Library of Congress, Washington, D. C., was filled to its capacity last week to listen to an enjoyable program rendered by Ella Stark, pianist, and Diana Norton, soprano.

Pupils of Fritz Itte, Dr. William Carver Williams and Vivian Scott, of the Cosmopolitan School of Music, Chicago, were heard in recital in the Auditorium Building, Saturday afternoon, April 4.

Robert Hope-Jones recently gave a descriptive lecture on the new organ lately placed in St. James's Church, Madison Avenue and Seventy-first Street, New York, before the students of the Guilman Organ School.

At the concert of the Woman's Club, of Reading, Pa., to be given on May 4, under the direction of Mrs. Frederick E. Howell, the soloists will be Gertrude Keppelman-Landis, of Philadelphia, Mrs. Fred Schmucker, soprano, and Mrs. Edgar Amole, contralto.

Mildred Porter, pianist, and Alice Davies, violinist, were prominent on the program of the Alameda County Teachers' Institute, held in Idora Park, San Francisco, on Monday, April 6. The musical part of the exercises were given especial attention this year.

At the closing concert of the Los Angeles Symphony Orchestra, in that city on Friday, April 3, the soloist was Mme. Alma Krause, a successful young Wagnerian singer. The program was made up wholly of Wagner with the exception of Tchaikovsky's Fifth Symphony.

At the last recital for the season in the Peabody Conservatory of Music, Baltimore, given recently, the soloist was Emilio de Gogorza, the baritone. There have been fifteen recitals this year at the conservatory and many of the most prominent musicians before the public were heard.

Pearl Benedict, the popular young contralto, was the soloist in the oratorio, "The Holy City," given in Grace M. E. Church, New York, on Thursday, April 2. She is to take part in the performance of the "Stabat Mater" in Poughkeepsie, N. Y., April 14.

Kitty Cheatham, the well-known *diseuse*, was the closing feature of the course of concerts given by Mrs. Turner in Omaha. Judging by the papers of that city, Miss Cheatham scored one of her usual successes, and already plans are under way to have a return to that city next season.

At a musicale given Saturday by Giorgio Sulli at his studio, No. 826 Carnegie Hall, New York, the following were presented: Miss D. Therese Stahl, New Haven, dramatic soprano; Lillian Brockway, Warren, Pa., coloratura soprano, and Eugene McGrail, New Haven, baritone.

Mr. and Mrs. Arthur Wilde, of New York City, were the visiting artists at the song service of the Congregational Church, at Vermontville, Mich., last Sunday. They were assisted by Nellie Westcott, of Vernon, Mich. The program was repeated the following Friday evening in Vernon.

"The Seven Last Words of Christ," by Theodore Dubois, was given in the Emmanuel Baptist Church, Lafayette Avenue and St. James Place, Brooklyn, Sunday evening. The choir for this production, which numbered thirty-five voices, was under the direction of G. Waring Stebbins.

Eleanor Denig gave "Enoch Arden," with the Strauss musical setting, at the Auditorium Recital Hall, Chicago, Tuesday evening, March 31. Greta Antis played the beautiful Strauss music, and the lines were beautifully spoken, Miss Denig having a rich voice, which was in perfect harmony with the music.

Anna Ethelynd Read, director of the Voice Department of Cottey College, recently gave a students' song recital, in which the pupils showed thorough and careful training. The program was well rendered and enjoyed by an appreciative audience. It was said by many to be the best students' recital ever given there.

William Russel Case has just concluded a series of historical piano recitals for the benefit of the pupils of Case Piano School in Geneva, N. Y., playing about seventy-five works of composers from the sixteenth century down to the present day. Mr. Case has been assisted in these recitals by several of his most promising pupils.

The Cantata Club, of Montclair, N. J., Albert Gerard Thiers, director, will give its Springtide concert on Thursday, April 23. In the program, which will be entirely of Spring music, the club will be assisted by Robert Craig Campbell, the Canadian tenor, and Alexander Monestel, organist. The Philharmonic Orchestra of Columbia College will play.

Mark Andrews, of Montclair, N. J., will open the big new pipe-organ at the auditorium at Ocean Grove this Summer. The organ will be one of the most powerful in the country, and is being built by Mr. Hope-Jones, formerly of Montclair, who remodelled the organ in St. Luke's Church there. The opening recital will be given by Mr. Andrews early in July.

J. C. Wilcox, baritone, is booked for his seventh appearance at the Marlborough-Blenheim, Atlantic City, Sunday evening chamber concerts on April 12. On the 17th he sings in Mercadante's "Seven Last Words," at Mount Vernon; April 20 he sings a recital at the Mehan Studios, New York City, and on April 23 a recital in New Haven, Conn.

John Loring Cook, director of the Loring School for Singers, presented the following pupils in recital in Recital Hall of the Bradbury Piano Rooms, Chicago, Tuesday evening, March 31: Mrs. Karl Kresin, soprano; Grace Moses, mezzo-soprano, and W. H. Sumner, contralto; B. B. Stitt, tenor; W. R. Snyder, baritone, and Mrs. Corinne Cook, at the piano.

Gertrude Gane, assistant teacher of Mary Wood Chase, gave a recital Saturday morning, April 4, in Cable Hall, Chicago. Miss Gane played from Grieg, MacDowell, Schumann, Schubert-Liszt, Mendelssohn, Rosenthal and Chopin. She has been a student of Miss Chase's for several years, and is a good representative of her methods. Her playing was very much enjoyed.

A benefit musicale for Ada Showalter, for many years the organist of the First M. E. Church of Los Angeles, was given in the church on the evening of March 30. Among the musicians who took part were Mrs. Edmund S. Shank, soprano; Natorp Bloomfield, violinist; Asa Bond, tenor; Frank H. Colby, organist, and a chorus of a hundred voices, under the direction of Dr. Eugene E. Davis.

The pupils of Claude H. Warford gave a delightful musicale at his studio in Twenty-second Street, New York, last Friday afternoon. Those who took part were Beulah Prosser, soprano; Nettie Tippet, mezzo, and Mrs. Alice Valliant, piano. Amelia Ake, violinist, assisted. Mr. Warford sang songs by Wagner, Ganz and Ernst Viator and a group of Hallett Gilberte's songs, being accompanied by Mr. Gilberte.

The program of the musical and literary concert which was given by L. S. Samoiloff and G. M. Castelle at Cooper Union, New York, on April 2, included "Autumn," Tchaikovsky; "The Singer," Rubinstein; "Prologo di Paggiacci," Leoncavallo; "Epitalama, Nero," Rubinstein, by L. S. Samoiloff. The assisting artists were Miss H. Michelson, Alex Saslavsky, Mr. Bravich, Philip Theodoroff and John de Persia.

Franz Kohler, concert-master of the Pittsburgh Festival Orchestra and principal of the violin department of the Pratt Institute of Music and Art, who has been seriously ill for several weeks, is rapidly recovering. As the first violin of the Mendelssohn Trio, as well as a member of the Pittsburgh Orchestra, Mr. Kohler's artistic efforts have been highly appreciated by the public, and his rapid convalescence is a matter for congratulation.

On Sunday evening at the Church of St. Mary the Virgin, No. 145 West Forty-sixth Street, New York, the thirty-third annual recital of Passion music by the choirs and orchestra was given. The following program was rendered: Prelude to "The Passion," Haydn, orchestra; "Miserere Mei Deus," Psalm LI, Allegri; Gallia, Gounod; Legende, violin and orchestra, Wieniawski; "Stabat Mater," Rossini; postlude, "Marche Funèbre," orchestra, Chopin.

Ferdinand Carri, director of the New York Institute for Violin Playing, located at No. 230 East Sixty-second Street, is preparing a large number of his pupils for their violin recital at Mendelssohn Hall, to take place this month. Violin solos of Paganini, Wieniawski, Leonard, Alard, Carri, De Beriot and others will be performed, also the "Andante Religioso," for violins, piano and organ, by Hermann Carri, in which forty violins will take part.

Antoinin Blaha, a Bohemian violinist, member of the Philadelphia Orchestra, will make his first appearance in violin recital in Philadelphia on

April 22. Blaha has made many successful appearances in the principal cities of Europe and America. He will be assisted by E. Bertha Yocum, accompanist, and Abbie R. Keely, soprano. The program includes numbers by Bruch, Bach, Schubert and Paganini.

A concert under the direction of the Willett School of Music was given in Kimball Hall, Chicago, Tuesday evening, March 31, and was the means of introducing a talented violinist, Herbert L. Houston. He played "Ave Maria," by Schubert-Wilhelmj; "Der Zephir," by Jenő Hubay, and "Legende," by Wieniawski. Annette Pangborn sang seven gipsy melodies by Dvorak, and Rose Nussbaum sang "Molly's Eyes," by Hawley; "Garden Romance," by Grant Schaefer, and "Love Has Wings," by Rogers.

Victor Herbert and his orchestra pleased a large audience in the Broadway Theatre, New York, Sunday night with a program that contained many selections from his most popular operas, such as "Mlle. Modiste," "The Red Mill" and "It Happened in Noorland." Two new compositions by Mr. Herbert were heard and liked—"A Love Sonnet" and "The Jester's Serenade." Blanche Duffield, soprano, sang an aria from Rossini's "Barber of Seville" and the Czardas from "Die Fledermaus," adding ballads in answer to the applause.

A musicale was given at Berkeley School, No. 270 West Seventy-second Street, New York, on Tuesday evening, March 31. Among those who took part were Emily Forshev, soprano; Florence Benedict, soprano; Elizabeth Cullen, soprano; Mrs. Minnie Castle Davis, contralto, and Edward Benedict, tenor. Frank J. Benedict, was accompanist. The features of a selected program were the following duets: "Farewell of the Birds," Hildrich, by the Misses Benedict and Cullen; "True Love Is Not for a Day," ("Maid Marian") De Koven, Miss Forshev and Mr. Benedict, and "Starry Heaven," Pinsuti, by Miss Cullen and Mrs. Davis.

Lyman Wells Clary, baritone, gave the first recital in a series by members of the artist class at the Mehan Studios, Carnegie Hall, New York, Monday evening, March 30. His program included songs from the Italian, German, French and English schools. Mr. Clary's voice is one of especial beauty and his almost flawless tone production is a tribute to the master under whom he has studied and to his own earnestness of purpose. In a performance of general excellence he sang conspicuously well the Strauss "Traum durch die Dämmerung" and Massenet's "Pensée d'Automne." Mrs. Mehan accompanied the singer with rare skill and sympathy.

The fifth of the lenten organ recitals at St. John's Church, Washington, D. C., given recently, proved to be one of the most enjoyable of the series. The artists included Ernest Lent, cellist, and H. H. Freeman and Donald H. Freeze, organists. The program consisted of Fugue in G Minor, Bach, and Intermezzo in D Flat, Callaerts, played by Mr. Freeze; the St. Ambrose Offertoire in D Minor, Romance, Lemare; Serenade, Pierné, and Funeral March, Chopin, played by Mr. Freeman, and Romanza, Jacobson, "Meditation," Nemerowski, and Berceuse, Schubert, by Mr. Lent. The recital closed with Mendelssohn's Grand Festival March by the two organists.

Milon R. Harris, director of the Tuttle Studio Club, which is a choral society made up almost entirely of his own pupils, meets his pupils every Thursday evening at the Church of the Redeemer, Chicago, where an informal recital is given, solos being interspersed with choral works and a bit of history about the composers from whom the works are selected. This affords an opportunity for the entire club to make a study of musical history. Selections from operas, oratorios and cantatas, as well as some of Dudley Buck's Te Deums, and part songs, by older, as well as modern composers, were sung. The next concert by the club will be given May 1, when a miscellaneous program will be the offering.

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## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

### INDIVIDUALS

*Boardman, Lissant*—Quebec, April 24 and 25.  
*Fiddoe, Dan*—New York, April 16; Philadelphia, April 23.  
*Bispham, David*—Milwaukee, April 26; Spartanburg, April 29 and 30, May 1.  
*Bloomfield-Zessler, Fanny*—Milwaukee, April 26.  
*Bouton, Isabelle*—Spartanburg, S. C., April 29 and 30.  
*Carreno, Teresa*—St. Louis, April 20; Fort Wayne, April 23; Warren, Pa., April 27; York, April 30.  
*Cole, Kelley*—Pottstown, April 21 and 22; Philadelphia, April 23; Worcester, Mass., April 30.  
*Croston, Frank*—Orange, N. J., April 23; Brooklyn, April 28.  
*De Gogorza, Emilio*—Chicago, April 12.  
*Evans, Edwin*—New York, April 16.  
*Gerardy, Jean*—Milwaukee, April 26.  
*Hadley, Grant*—Milwaukee, April 23.  
*Hedge, Garnet*—Milwaukee, April 23.  
*Hinkle, Florence*—Raleigh, N. C., April 20 and 21; Steubenville, Ohio, April 28.  
*Hissem de Moss, Mary*—Spartanburg, S. C., April 29 and 30, May 1.  
*Hofmann, Josef*—Niagara Falls, April 12; Toronto, April 13; Buffalo, April 14; Wilkes-Barre, April 15; New York, April 18 and 19; Hartford, April 20; Springfield, April 21; Baltimore, April 23; Washington, April 24; Philadelphia, April 25; Providence, April 29; Brooklyn, April 30.  
*Hussey, Adah Campbell*—Raleigh, N. C., April 20 and 21.  
*Hutcheson Ernest*—Williamsport, April 25; Detroit, April 27 and 28.  
*James, Cecil*—New York, April 21; Orange, N. J., April 23.  
*Johnson, Jessie F. W.*—Milwaukee, April 23.  
*Jomelli, Jeane*—Spartanburg, S. C., April 29, and 30 May 1.  
*Kreiser, Fritz*—Niagara Falls, April 12; Toronto, April 13; Buffalo, April 14; Wilkes-Barre, April 15; New York, April 18 and 19; Hartford, April 20; Springfield, April 21; Baltimore, April 23; Washington, April 24; Philadelphia, April 25; Providence, April 29; Brooklyn, April 30.  
*MacMillen, Francis*—Kansas City, April 12; Lincoln, Nebr., April 13; Topeka, Kans., April 14; St. Joseph, Mo., April 15; Lawrence, Kans., April 16; Wichita, April 17; Springfield, Mo., April 20; Joplin, April 21; Sedalia, April 22; Columbia, Mo., April 24; Quincy, Ill., April 27; Springfield, April 28; Bloomington, Ill., April 29; Decatur, Ill., April 30.  
*Mannes, David*—New York, April 12.  
*Martin, Frederic*—Poughkeepsie, N. Y., April 14; Newburyport, Mass., April 20; Salem, April 21; Brockton, April 23; New Bedford, April 24; Chelsea, April 25; Springfield, April 29; Ithaca, April 30.  
*Miller, Christine*—New Castle, Pa., April 23; Corry, Pa., April 24; Newburgh, April 28; Beaver, Pa., April 30.  
*Miller, Reed*—Waldorf-Astoria, April 30.  
*Mulford, Florence*—Newburyport, Mass., April 20; Salem, April 21; Taunton, April 22; Brockton, April 23; New Bedford, April 24; Chelsea, April 25; Ithaca, April 30.  
*Nordica, Mme. Lillian*—Atlantic City, April 19; Scranton, April 20; Syracuse, April 21; Utica, April 22; Harrisburg, April 23; Wilmington, April 24; Baltimore, April 25; Washington, April 26.

April 23; Wilmington, April 24; Baltimore, April 25; Washington, April 26.  
*Rennay, Leon*—Quebec, April 12; Toronto, April 13.  
*Rider-Kelsy, Corinne*—Minneapolis, Minn., April 14; Lexington, Ky., April 21; Cleveland, April 23; Philadelphia, April 30.  
*Spencer, Janet*—Waldorf-Astoria, April 30.  
*Stoddart, Marie*—Waldorf-Astoria, April 30.  
*Szumowska, Mme. Antoinette*—Brooklyn, April 16.  
*Tewksbury, Lucile Stephenson*—Milwaukee, April 23.  
*Waldo, Helen*—Milwaukee, April 21 and 22; Green Bay, April 23.  
*Wells, John Barnes*—Richmond, Va., April 17.  
*Werrenrath, Reinald*—Newburyport, Mass., April 20; Salem, April 21; Taunton, April 22; Brockton, April 23; Chelsea, April 25; Ithaca, April 30.  
*Wheat, Genevieve*—Clarksville, W. Va., April 21; Pittsburg, April 22; Brooklyn, April 28.  
*Winter, Cecilia*—Spartanburg, S. C., April 29 and 30; May 1.  
*Witherspoon, Herbert*—Waldorf-Astoria, April 30.

### ORCHESTRAS, QUARTETS, ETC.

*Adamowski Trio*—Brooklyn, April 16.  
*Apollo Club*—Chicago, April 13 and 14.  
*Arion Club*—Milwaukee, April 23.  
*Boston Symphony Orchestra*—April 11, 16 and 18; Cambridge, April 23; Boston, April 24 and 25; May 1 and 2.  
*Harlem Oratorio Society*—Waldorf-Astoria, April 30.  
*Kneisel Quartet*—New York, April 14; Chicago, April 26.  
*Mendelssohn Club*—Chicago, April 23.  
*Minneapolis Symphony Quartet*—Minneapolis, April 14; Calumet, Mich., April 15; Moorhead, Minn., April 17.  
*New York Oratorio Society*—New York, April 16.  
*New York Symphony Orchestra*—Atlantic City, April 19; Scranton, April 20; Syracuse, April 21; Utica, April 22; Harrisburg, April 23; Wilmington, April 24; Baltimore, April 25; Washington, April 26.  
*Theodore Thomas Orchestra*—Chicago, April 11, 17 and 18; Milwaukee, April 26.  
*"Madama Butterfly"* (Henry W. Savage)—Rochester, N. Y., April 11.

### GADSKI IN BUFFALO

#### Song Recital in Convention Hall Heard by an Appreciative Audience

BUFFALO, April 6.—Convention Hall held an attentive and appreciative but not large audience when Mme. Johanna Gadske gave a song recital on Friday, April 3, with Frank La Forge at the piano. In the three groups of songs, nearly all of intrinsic merit and beauty, Mme. Gadske's voice and interpretation were displayed to best advantage in Schubert's "Erk König," La Forge's "Schlupfwinkel," Strauss's "Ständchen" and the excerpts from "Tannhäuser" and "Walküre."

Much of the artistic success was due to Frank La Forge, whose extremely sympathetic accompaniments seemed perfection, played, as they were, without notes and as if read from Mme. Gadske's lips. Also as solo pianist in two Chopin numbers and two splendid encores, Mr. La Forge's sensitive musical instinct, delicate tonal coloring and sane interpretation were a source of delight. M. B.

### New York Symphony and Nordica Tour

The second joint tour of Walter Damrosch and the New York Symphony Orchestra and Mme. Lillian Nordica, began Monday, the points in the itinerary being Newark, April 6; Albany, April 7; Elmira, April 8; Auburn, April 9; Trenton, April 10; Atlantic City, April 19; Scranton, April 20; Syracuse, April 21; Utica, April 22; Harrisburg, April 23; Wilmington, April 24; Baltimore, April 25; and Washington, April 26. There will be no concerts during Holy Week but on Easter Sunday there will be matinee and evening performances at Atlantic City. The tour is under the direction of Loudon Charlton.

When the Berlin Americans repeated their American Minstrel Show in Dresden the program included a symphonic movement by Alvin Kranich, inspired by "My Old Kentucky Home." The work was developed on a pretentious scale and commanded the serious attention of the audience.

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### A CONSERVATORY RECITAL

#### Jennie Linde Hopkins, Marion Green and Others Heard in Chicago

CHICAGO, April 6.—The artists' recital of the members of the Cosmopolitan School of Music and Dramatic Art was given by Jennie Linde Hopkins, contralto; Marion Green, basso-cantante; Ruth Klauber, pianist, and Katherine Howard, accompanist. Three duets were sung by Miss Hopkins and Mr. Green, beginning and closing the program.

Miss Hopkins also sang two groups of songs, six in number, by as many different composers, which were heartily received. Mr. Green sang a cycle, songs from Tennyson's "Maud," by Whelpley, and Elgar's "Pipes o' Pan." Ruth Klauber, a pupil of Mr. Heinze, is remarkably talented, and played the Concerto in A Minor, op. 34, by Schumann, with Mr. Heinze at the second piano. Two duets in canon form, (manuscript) by Clarence Dickinson, were sung by Miss Hopkins and Mr. Green. The titles are "Sumum Bonum" and "May the Maiden." C. W. B.

### George S. Tenny's Work in Chicago

CHICAGO, April 6.—At the Lewis Institute, Chicago, George S. Tenny has organized and established a large vocal following; he has one chorus of over three hundred voices, besides different glee clubs, which are limited to sixteen voices each, and an orchestra, which is under the direction of Mr. Rosenbecker. One annual concert is given in Orchestra Hall, also an opera at the Auditorium. The glee clubs give out-of-town concerts frequently. Gaul's "Holy City" will be given at the auditorium of the Lewis Institute, April 10, and Coleridge Taylor's "Hiawatha's Feast" will be given in Orchestra Hall, April 25; when E. C. Towne will sing the tenor rôle. C. W. B.

### THE TONKUNSTLER SOCIETY

#### Schumann Sonata and Original Compositions Heard at Regular Meeting

The Tonkünstler Society held a regular meeting on the evening of Tuesday, April 7, at the Imperial, 360 Fulton Street, Brooklyn.

The program for the evening consisted of Schumann's Sonata, for piano and violin, op. 121, in D Minor, played by Otto L. Fischer and Henry Schradieck; Mrs. Sarah Ragan-Hammond, contralto, sang several compositions by her husband, William J. Hammond, who accompanied her, Carl Venth played his own concerto for violin, No. 3, G. Minor, from manuscript, accompanied by Alexander Rihm, and Eugenio Pirani, also accompanied by Mr. Rihm, played original duos for two pianos.

Berlin's new operetta theatre on Schiffbauerdamm was formally opened a fortnight ago.

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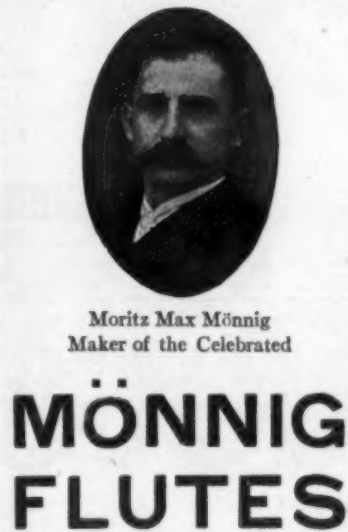
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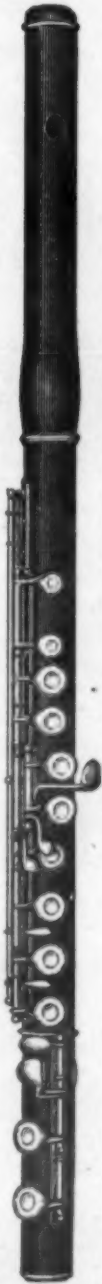
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